

EDITIONS AND WORKS ON PAPER

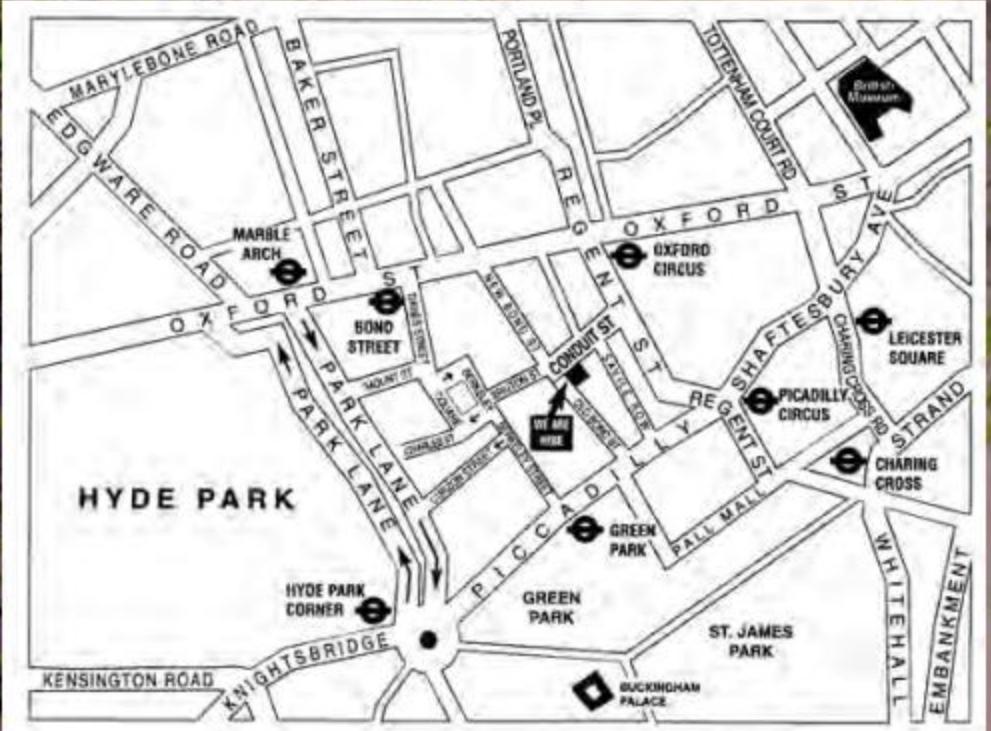
FEATURING THE BEST OF BRITISH

Tuesday 24th March 2020

The Westbury Hotel, Mayfair, London







The Westbury Hotel, 37 Conduit Street, London W1S 2YF





AUCTION NO. 52

EDITIONS AND WORKS ON PAPER FEATURING THE BEST OF BRITISH

Tuesday 24th March 2020, 12noon

The Westbury Hotel, 37 Conduit Street, London W1S 2YF

VIEWING: BY APPOINTMENT

17TH – 20TH MARCH

220 Queenstown Road,
London SW8 4LP

VIEWING: 22ND – 24TH MARCH

The Westbury Hotel,
London W1S 2YF

Sunday 22nd March
12.00noon – 5.00pm

Monday 23rd March
9.30am – 7.00pm

Tuesday 24th March
from 9.00am – 12.00noon

CONTENTS

Old Masters:	1-24
Continental:	24- 80
Post War American and Contemporary:	81- 194
Urban:	195- 217
Best of British:	218-416

SPECIALISTS

Rupert Worrall,
Head of Prints and Editions
Alexander Hayter, International Head of
Modern and Contemporary Art and Editions
Richard Carroll,
Specialist of 16th-19th Century Works on Paper
Sarah McLean,
Junior Specialist of Prints and Editions
Violette Jongbloed,
Departmental Assistant, Prints and Editions
Ruby Burbidge,
Administrator of Prints and Editions

BUYER'S PREMIUM (INCLUDING VAT)

30% of hammer price up to and including £150,000
24% of hammer price from £150,001 to £1,000,000
14.4% of hammer price in excess of £1,000,000

BIDDING AND INFORMATION

+44 (0) 20 7871 2640
info@forumauctions.co.uk
www.forumauctions.co.uk

BidFORUM LIVE ONLINE BIDDING

Access our free live online bidding:
forumauctions.co.uk/BidFORUM

Catalogue price: £15 (£17 including postage)

Collection Arrangements

Paid for items will be available to collect from The Westbury Hotel until 5pm on Tuesday 24th March. From Wednesday 25th March, paid for items will be available to collect from Forum Auctions' premises at 220 Queenstown Road, London SW8 4LP. Please note that parking is available and we do not fall into the London congestion zone. We can help arrange packing and shipping of purchased lots, or clients may use their own carrier. Items must be paid for and collected by Friday 10th April.

GENERAL INFORMATION FOR BUYERS AT AUCTION

1. **Introduction.** The following notices are intended to assist buyers, particularly those that are new to our saleroom and internet bidding platforms. Our auctions are governed by our Terms and Conditions of Business incorporating the Terms of Consignment, the Terms of Sale supplemented by any notices that are displayed in our saleroom, the online catalogue listing or announced by the auctioneer at the auction. Our Terms and Conditions of Business are available for inspection at our saleroom and online at www.forumauctions.co.uk. Our staff will be happy to help you with any questions you may have regarding our Terms and Conditions of Business. Please make sure that you read our Terms of Sale set out in this catalogue and on our website carefully before bidding in the auction. In registering to bid with us you are committing to be bound by our Terms of Sale.
2. **Agency.** As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.
3. **Estimates.** Estimates are intended to indicate the hammer price that a particular lot may achieve. The lower estimate may represent the reserve price (the minimum price for which a lot may be sold) and cannot be below the reserve price. Estimates do not include the buyer's premium, VAT or other taxes and fees (where chargeable). Estimates may be altered by a saleroom notice.
4. **Buyer's Premium.** The Terms of Sale oblige you to pay a buyer's premium on the hammer price of each lot purchased. All lots are offered under the Auctioneer's Margin Scheme and VAT (at 20%) is included within the buyer's premium. Our rate of buyer's premium is 30% of the first £150,000 of the hammer price, reducing to 24% of the hammer price from £150,001 to £1,000,000 and then 14.4% of the hammer price in excess of £1,000,000. Buyers wishing to purchase lots outside the margin scheme must notify us and will be subject to VAT (currently at 20%) on the hammer price in addition to buyer's premium (and other applicable charges) which may be reclaimed as input VAT or in the event of export outside the EU.
5. **Items with zero rated VAT.** Please note that no VAT is added to the buyers' premium on certain zero rated goods, such as qualifying books.
6. **Inspection of goods by the buyer.** You will have ample opportunity to inspect the goods and must do so for any lots that you might wish to bid for. Please note carefully the exclusion of liability for the condition of lots set out in Clauses 2.2, 2.10 and 11 of our Terms of Sale.
7. **Export of goods.** If you intend to export goods you must find out in advance if
 - a. a. there is a prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory
 - b. b. they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing unit. We are happy to make the submission of necessary applications on behalf of our buyers but we will charge for this service only to cover the costs of our time.
8. **Bidding.** Bidders will be required to register with us before bidding. Purchases will be invoiced to the buyer's registered name and address only. When first registering for an account with us you will need to provide us with proof of your identity in a form acceptable to us. **IN REGISTERING TO BID YOU AGREE TO BE BOUND BY OUR TERMS OF SALE REGARDLESS OF YOUR METHOD OF BIDDING AND IN PLACING A BID YOU ARE MAKING AN IRREVOCABLE AND ENFORCEABLE COMMITMENT TO PURCHASE THE LOT.**
9. **Commission bidding.** You may leave commission bids with us indicating the maximum amount (excluding the buyer's premium and/or any applicable VAT, fees or other taxes) you authorise us to bid on your behalf for a lot. We will execute commission bids at the lowest price possible having regard only to the reserve and other competing bids on the lot. Please note that we accept commission bids at standard bidding increments and reserve the right to reduce an off-increment bid down to the next lowest bidding increment or otherwise at our sole discretion.
10. **Live online bidding.** When using our BidFORUM platform to participate in the auction through your account on our website there will be no additional charges. If you are using a third party live bidding platform then additional fees may be applicable. We will invoice these to you as an additional service and any applicable VAT will be separated out.
11. **Methods of Payment.** We accept payments only in the currency in which the invoice is issued and payment is due within 3 working days of the auction. We process card payments securely over our website and accept all major debit and credit cards issued by a UK or EU bank free of charge from personally issued cards only. If paying with a corporate card, or from outside the EU, an additional 3% charge will be levied on the invoice total. We also accept bank transfers, cash payments up to an equivalent of €10,000, and cheques issued by a UK bank. All funds need to have cleared into our account before items are collected. For bank transfers, please quote the Invoice Number as the payee reference:
Our bank details for electronic transfers are:
HSBC, 16 King St, London WC2E 8JF
Account Name: Forum Auctions Limited
Account Number: 12213079
Sort Code: 40-04-09
IBAN: GB44HBUK40040912213079
BIC: HBUKGB4106D
12. **Collection and storage.** Please note what the Terms of Sale say about collection and storage. It is important that you pay for and collect your goods promptly. Any delay may result in you having to pay storage charges of at least £1.50 per Lot per day as set out in Clause 7 of our Terms of Sale and interest charges of 1.5% per month on the Total Amount Due as set out in Clause 8 of our Terms of Sale.
13. **Loss and Damage to Goods.** We are not authorised by the FCA to provide insurance services. Liability for a lot passes to the buyer on the fall of the hammer or conclusion of an online auction (as applicable). In the event that you wish for us to continue to accept liability for your purchased lots this must be agreed with us in writing in advance of the sale and any agreed charges are payable before collection of the goods.
14. **Symbols within the catalogue**
 - a. **ARR** denotes a lot where Artist's Resale Right or Droit de Suite royalty charges may be applicable to the Lot. Presently these charges are levied on a sliding scale at 4% of the hammer price up to Euro 50,000; 2% from Euro 50,001 to 200,000; 1% from Euro 200,001 to 350,000; 0.5% from Euro 350,001 to 500,000; and 0.25% above Euro 500,000 subject always to a maximum royalty charge of Euro 12,500. We will collect and pay royalty charges on your behalf and calculate the £ sterling equivalent of the Euro amount.
 - b. **IMPORT** denotes that Import VAT at 5% is payable on the hammer price of the Lot.
 - c. **VAT** denotes that VAT at 20% is payable on the hammer price, which may be reclaimable as input VAT.
15. **Shipping.** We can assist with the packing and shipping of your purchases by arrangement with our shipping department. Please contact shipping@forumauctions.co.uk for a list of shippers we regularly use together with indicative pricing for packing and shipping.



OLD MASTERS



1
Albrecht Dürer (1471-1528)

CHRIST ON THE MOUNT OF OLIVES

Etching, 1515, but a later albeit clear and well inked Meder d impression, on antique laid paper with indistinct postal horn watermark, likely printed by Heinrich Wetterroth, platemark 224 x 160mm (8¾ x 6½in), sheet 318 x 227mm (12¼ x 8¾in), wide margins, some spotting, (unframed)

Literature:
Meder 19; S.M.S 80
£700 - 1,000



3
Claude Lorrain (1600-1682)

LE BOUVIER (THE COWHERD)

Etching, circa 1650-1651, a well inked impression of Mannocci's fourth state (A), with tree study in black chalk verso tracing the etched tree, on laid paper without watermark, sheet 134 x 202mm (5¼ x 8in), repaired tear to upper left corner, (unframed)

Together with:
LE TROUPEAU EN MARCHE PAR UN TEMPS ORAGEUX (THE HERD RETURNING IN STORMY WEATHER)
Etching, circa 1650-1651, a good impression of Mannocci's second state (B), before the scratch of (C), on laid paper without watermark, sheet 160 x 220mm (6¼ x 8¾in), some brown spots (unframed)

Literature:
Mannocci 18 iv (A); 40 ii (B)
£600 - 800



2
Willem Pietersz Buytewech (1592-1624)

ST. FRANCIS RECEIVING THE STIGMATA; MARY MAGDALENE PENITENT
Two works after Rubens, etchings, circa 1615-1625, each approx. 140 x 105mm (5½ x 4½in), the former with thread margins, the latter trimmed, presented on one mount (unframed)

Provenance:
A. Hunter (19th century)
[Lugt 2306]

Literature:
Hollstein 11 & 12
£300 - 500

4

Rembrandt van Rijn (1606-1669)

CHRIST DRIVING THE MONEY CHANGERS
FROM THE TEMPLE

Etching with drypoint, 1635, but a
later impression of New Hollstein's
fourth state (of four), on laid paper
without watermark, sheet 140 x
171mm (5½ x 6¾in), trimmed to or
just within platemark, tipped at
upper corners onto support, even
toning with scratches to surface
(unframed)

Provenance:

F. C. Th. Baron van Isendoorn à
Blois ((1784-1865) [L. 2610]

Literature:

Hind 126; New Hollstein 139 iv/iv

£500 - 700



5

Rembrandt van Rijn (1606-1669)

PETER AND JOHN HEALING THE Cripple AT
THE GATE OF THE TEMPLE

Etching and drypoint, 1652, but a
later impression of New Hollstein's
fourth state (of six), printing with
plate tone, on wove paper without
watermark, platemark 181 x
217mm (7¼ x 8½in), sheet 188 x
224mm (7¾ x 8¾in), small
margins, with 'Seine Colportage'
blue ink stamp verso, (unframed)

Literature:

Hind 301; New Hollstein 312 iv/vi

£1,000 - 1,500

6

Rembrandt van Rijn (1606-1669)

THE DESCENT FROM THE CROSS: SECOND PLATE

Etching and engraving, 1633, but a later and somewhat compromised impression of New Hollstein's sixth state (of eight), on laid paper without watermark and mounted on support, sheet 540 x 412mm (21½ x 16½in), numerous areas of loss, particularly to upper edge, upper corners, and lower left corner, handling creases, damp-stains and toning to sheet, nicks and tears to extremities (unframed)

Literature:

Hind 103; New Hollstein 119 vi/viii

£700 - 1,000



7

7

Rembrandt van Rijn (1606-1669)

BEGGARS RECEIVING ALMS AT THE DOOR OF A HOUSE

Etching and drypoint, 1648, a good but later impression of the third state (of five) on laid paper without watermark, printing with plate tone and faint wiping marks, platemark 165 x 130mm (6½ x 5½in), sheet 169 x 134mm (6½ x 5¼in), small nick to lower centre (unframed)

Literature:

Bartsch 176; New Hollstein 243 iii/v

£1,200 - 1,800



8

Rembrandt van Rijn (1606-1669)

BEGGAR MAN AND BEGGER WOMAN CONVERSING

Etching, 1630, but a later impression of New Hollstein's third state (of three) with the horizontal scratch through the cap of the man removed, on laid paper without watermark, platemark 76 x 65mm (3 x 2½in), sheet 95 x 86mm (3¾ x 2¾in), some faint spotting (unframed)

Together with:

'A Beggar Woman Leaning on a Stick', etching, 1646, but a later impression of New Hollstein's third state (of five), platemark 84 x 64mm (3¼ x 2½in), sheet 95 x 75mm (3¾ x 2¾in), some spotting and pin-sized rust spots, careful marginal repairs (unframed)

Literature:

Hind 7; New Hollstein 45 iii/iii; 229 iv/v

£1,500 - 2,000



9

Rembrandt van Rijn (1606-1669)

THE RAISING OF LAZARUS: THE SMALL PLATE

Etching with touches of drypoint, 1642, a good impression of New Hollstein's second state (of two) on laid paper without watermark, thread margins, indistinct collector's note verso dated '1819', small loss to corner in upper right margin with fine tear, other old small repaired nicks, tipped at centre on support, sheet 154 x 116mm (6 x 4½in) (unframed)

Literature:

Hind 198; Hind New Hollstein 206 ii/ii

£2,000 - 3,000



10

Rembrandt van Rijn (1606-1669)

A BEGGER WOMAN LEANING ON A STICK

Etching, 1646, but a later slightly faint and delicate impression of New Hollstein's fourth state (of five) on ivory laid paper, platemark 82 x 66mm (3¼ x 2½in), sheet 86 x 70mm (3½ x 2¾in), thinning to platemark indentation at lower left corner, expertly repaired (unframed)

Literature:

Hind 219; New Hollstein 229 iv/v

£1,500 - 2,000



11

Rembrandt van Rijn (1606-1669)

THE RETURN OF THE PRODIGAL SON

Etching, circa 1636, a later impression of New Hollstein's third state (of three), on thin laid paper without watermark mounted on extra-fine tissue, sheet 160 x 140mm (9¾ x 7½in), thread margins, several careful areas with repaired loss, notably to the corners, toning to sheet (unframed)

Together with:

'The Baptism of the Eunuch', etching with touches of drypoint and plate tone, 1641, but a later impression of New Hollstein's third state (of four), on cream wove paper without watermark, small loss in upper right, toning to sheet (unframed)

Literature:

Hind 147; NH 159 iii/iii [AND] Hind 182; NH 186 iii/iv

£2,500 - 3,000

12

Rembrandt van Rijn (1606-1669)

SELF-PORTRAIT IN A CAP AND SCARF WITH THE FACE DARK
Etching, 1633, a good but later impression of New
Hollstein's fourth state (of five) on slightly thick laid paper,
platemark 132 x 104mm (5 1/4 x 4 1/8 in), sheet 144 x 116mm
(5 3/4 x 4 5/8 in), 'Colportage' duty stamp in blue ink verso,
marginal repair to lower right edge, not effecting the
image (unframed)

Literature:

Hind 108; New Hollstein 120 iv/v

£3,000 - 5,000



13

Rembrandt van Rijn (1606-1669)

THE PANCAKE WOMAN

Etching with light plate tone, 1635, a good but later
impression of New Hollstein's third state (of seven), on laid
paper without watermark, sheet 111 x 81mm (4 3/8 x 3 1/4 in),
several careful repairs to splits in the upper two corners,
and lower right corner, other expert repairs in the lower
left edge (unframed)

Provenance:

Indistinct blindstamp in lower right corner, possibly
Chevalier de Damery [L. 2862];
"F.E." red ink stamp verso [Not in Lugt]

Literature:

Hind 141; New Hollstein 144 iii/vii

£3,500 - 4,500

14

Rembrandt van Rijn (1606-1669)

SELF-PORTRAIT ETCHING AT A WINDOW

Etching, drypoint and burin, 1648, a good but later impression of New Hollstein's eighth state (of nine), the landscape showing wear but otherwise printing clearly, on slightly thick laid paper without watermark, platemark 158 x 131mm (6 1/4 x 5 1/4in), sheet 164 x 134mm (6 3/8 x 5 1/4in), scraping verso, recto with light rubbing and surface dirt (unframed)

Literature:

Hind 229; New Hollstein 240 viii/ix

£4,500 - 5,500



15

Rembrandt van Rijn (1606-1669)

THREE HEADS OF WOMEN, ONE ASLEEP

Etching, 1637, a well inked impression of New Hollstein's second state (of three) on thin laid paper without watermark, platemark 142 x 95mm (5 5/8 x 3 3/4in), sheet 147 x 101mm (5 3/4 x 4in), laid onto extra-fine tissue support with careful repairs to largely marginal paper losses, particularly at upper centre, minor cockling to sheet (unframed)

Literature:

Hind 152; New Hollstein 161 ii/iii

£4,000 - 6,000



16

Rembrandt van Rijn (1606-1669)

JOSEPH TELLING HIS DREAMS

Etching, 1638, a good but later impression of New Hollstein's fifth state (of six), on thin laid paper without watermark, platemark 111 x 83mm (4 3/8 x 3 1/4in), sheet 123 x 92mm (4 7/8 x 3 5/8in) (unframed)

Together with:

'The Persian', etching, 1632, but a later impression of New Hollstein's third state (of three) [AND] 'The Artist's Mother with her hand on her chest', 1631, but a later impression on laid paper (unframed) (3)

Literature:

New Hollstein 167 v/vi; 110 iii/iii; 87

£2,500 - 3,000



17

Rembrandt van Rijn (1606-1669)

LIEVEN WILLEMSZ VAN COPPENOL, WRITING
MASTER: THE LARGER PLATE

Etching, engraving and drypoint,
circa 1658, but a later impression of
New Hollstein's eighth state (of nine),
on thick fibrous laid paper without
watermark, sheet 141 x 131mm
(5 1/2 x 5 1/4in), trimmed just within the
plate (unframed)

Together with:

'The Pancake Woman', etching, 1635,
but a later impression of New
Hollstein's final state (of seven), on
thin laid paper without watermark
[AND] 'The Tribute Money', etching,
circa 1634, but a later impression of
New Hollstein's third state (of three),
on thin laid paper without watermark
(unframed) (3)

Literature:

New Hollstein 306 viii/ix; 144 vii/vii;
138 iii/iii

£2,500 - 3,000



18

Rembrandt van Rijn (1606-1669)

THE CIRCUMCISION IN THE STABLE

Etching with touches of drypoint, circa 1654, a good impression of New Hollstein's third state (of five), on cream laid paper without watermark, sheet 96 x 144mm (3¾ x 5½in), thread margins with some light toning to sheet (unframed)

Literature:

New Hollstein 280 iii/v

£5,000 - 6,000



19

Rembrandt van Rijn (1606-1669)

Jan Uyttenbogaert, 'The Goldweigher' Etching and drypoint, 1639, a fine impression of New Hollstein's third state (of three) with excellent contrasts, on delicate imitation oriental laid paper without watermark, laid on thin tissue support, sheet 246 x 201mm (9¾ x 7½in), trimmed within the platemark, careful repair to lower left corner (unframed)

Literature:

Hind 167; New Hollstein 172 iii/iii

£8,000 - 10,000



20

Wenceslaus Hollar (1607-1677)

THE FOUR SEASONS: THE THREE QUARTER LENGTH FIGURES

The set of four etchings, 1641, good impressions on cream laid paper, two with grapes watermark, one with indistinct armorial device, the other without watermark, all numbered in the lower left corner, each platemark approx. 250 x 180mm (9¾ x 7½in), sheets approx. 280 x 210mm (11 x 8¼in) or slightly larger, good margins (unframed) (4)

Literature:

Pennington 610-613; New Hollstein 332-335

£500 - 700

21

James Barry (1741-1806)

SELF-PORTRAIT OF THE ARTIST

Mezzotint, circa 1756-1810, an excellent heavily inked impression on fibrous wove paper without watermark, platemark 350 x 255mm (14 x 9¾in), sheet 475 x 330mm (18¾ x 13in), appears to be the full sheet with deckle edge, even toning and some surface dirt, a few scattered worm holes to sheet (unframed)

Literature:

Chaloner Smith 20 (Engraver not ascertained: Class III); cf. Pressly 36

* An unrecorded proof impression of this scarce print; printing before corrections made to the jacket, the areas surrounding the hair, and most prominently the drapery behind the artist. We have been unable to find a comparative state at auction, or a copy held within an institution.

£5,000 - 7,000



22

James Barry (1741-1806)

SELF-PORTRAIT OF THE ARTIST

Mezzotint, circa 1756-1810, a well inked and clear impression on cream wove paper without watermark, with extensive ink inscription within margin below that reads 'Barry Fecit/ James Barry Esq. late P.P.+ R.A. of the Royal Academy and member of Clementine Academy at Bologna', platemark, 355 x 250mm (14 x 9¾in), sheet 455 x 345mm (18 x 13½in), minor spotting and handling creases (unframed)

Literature:

Chaloner Smith 20 (Engraver not ascertained: Class III); Pressly 36

* Scarce. The last copy at auction that we can trace was sold at Sotheby's London, December 1st, 1988 [see lot 171; sold for £6,380, incl. premium]. The ink inscription on the present impression bears some similarities to those on another copy held in the British Museum [see acc. no. 1902,1011.7094].

£2,000 - 3,000



23

Francisco Goya (1746-1828)

QUIEN SE PONDRA CASCABEL AL GATO? (OTRAS LEYES POR EL PUEBLO), from: 'Los Proverbios'
Etching with aquatint, circa 1824, but a slightly later impression on cream laid paper with
text as published in L'Art, sheet 245 x 393mm (9¾ x 15½in), upper edge trimmed within
platemark, minor handling creases (unframed)

Literature:

Delteil 222; Harris 268

£1,200 - 1,800



24

Francisco Goya (1746-1828)

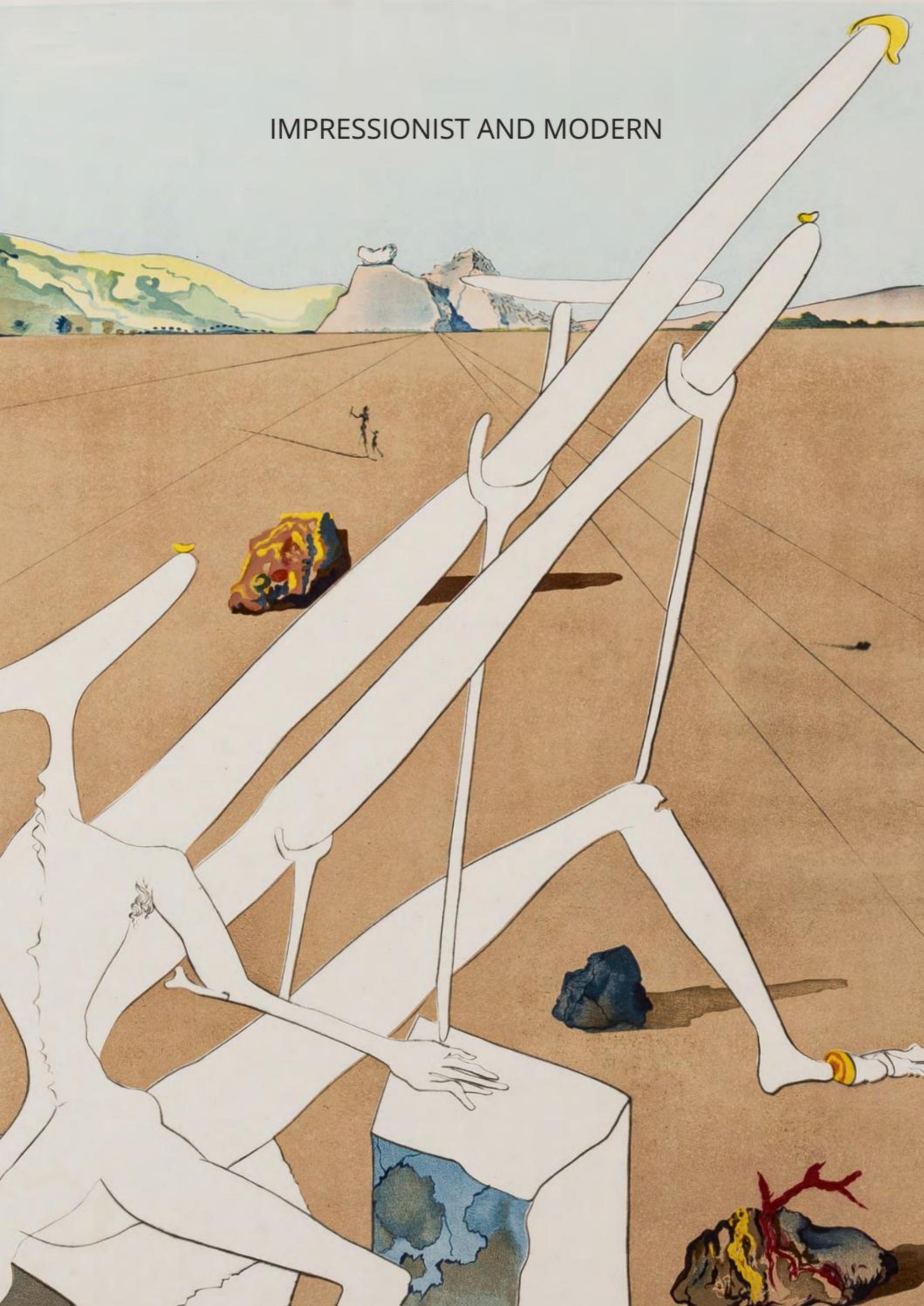
AL TORO Y AL AIRE DARLES CALLE (LLUVIA DE TOROS), FROM: 'LOS PROVERBIOS'
Etching with aquatint, circa 1824, on cream laid paper with text as published in L'Art, sheet
240 x 350mm (9½ x 13¾in), trimmed within the platemark, minor abrasion to extremities
of sheet in the lower left corner (unframed)

Literature:

Delteil 223; Harris 269

£1,200 - 1,800

IMPRESSIONIST AND MODERN





25

Marc Chagall (1887-1985)

MEIN LEBEN

A fine first edition copy, 1959, signed, dated and dedicated 'Pour Mon O. Poetsch' in black marker on the front endpaper, with title, justification, and text pages, all bound within the original boards, wrappers and dust jacket, overall 215 x 170 x 30mm (8½ x 6¾ x 1½in) (vol)

£350 - 450



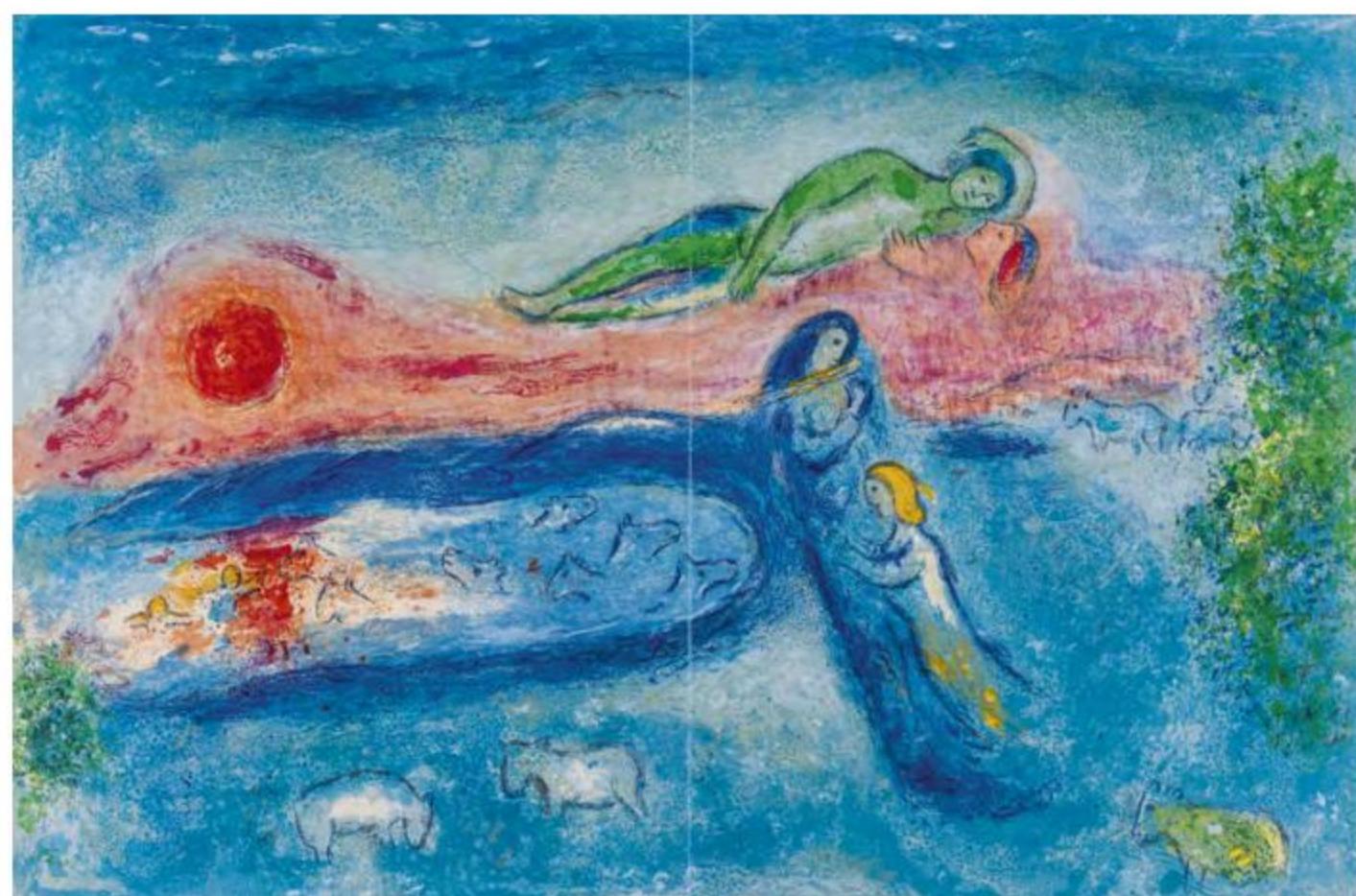
26

Marc Chagall (Russian/French, 1887-1985)

CHAGALL LITHOGRAPHE I-VI

A set of six volumes, 1960-1986, comprising 28 lithographs printed in colours, volume one with text in French, the remainder with text in German, printed by Mourlot Frères, Paris, bound in boards, in the original lithographed paper wrappers, overall 325 x 250mm (12¾ x 9¾in) (Vol) (6)

£2,000 - 3,000



27

Marc Chagall (1887-1985)

THE DEATH OF DORKON (MOURLOT 320; SEE CRAMER BOOKS 46)

Lithograph printed in colours, 1961, from the edition of 250, on Arches wove paper, as included in 'Daphnis and Chloé', printed by Mourlot, published by Tériade, Paris, the full sheet, 430 x 650mm (16⅔ x 25⅓in) (unframed)

£3,500 - 4,500

ARR

28

Marc Chagall (1887-1985) (after)

JERUSALEM WINDOWS. JUDAH (CHARLES SORLIER 15)

Lithograph printed in colours, 1964, signed and inscribed 'épreuve d'artiste' in pencil, an artist's proof aside from the edition of 150, on Arches paper, with full margins, 610 x 460mm (23¾ x 17½in) (unframed)

£5,000 - 7,000 ARR



29

Marc Chagall (1887-1985)

L'ARBRE FLEURI (MOURLOT 915)

Lithograph printed in colours, 1977, signed and numbered from the edition of 100 on the justification, on wove paper, the full sheet printed near to the edges, sheet 330 x 521mm (13 x 20½in) (unframed)

£2,500 - 3,000 ARR

30

Marc Chagall (1887-1985)

ISIAH DIVINELY INSPIRED (MOURLOT 146)

Lithograph, 1956, signed and numbered from the edition of 75 in pencil, printed by Mourlot, Paris, on wove paper, with full margins, sheet 355 x 263mm (14 x 10 3/8in) (unframed)

£2,500 - 3,000 ARR



31

Marc Chagall (1887-1985)

MUSIQUE (SEE CRAMER Books 112)

Etching with aquatint printed in colours, 1981, signed and inscribed 'Essai Pour Fernand' in pencil, a working proof aside from the total edition of 50, with unique colour workings, on Rives wove paper, as included in 'Songes', printed by Fequet Baudier, published by Editions Gérald Cramer, Paris, the full sheet, plate 305 x 240mm (12 x 9 1/2in) (unframed)

£3,000 - 5,000 ARR

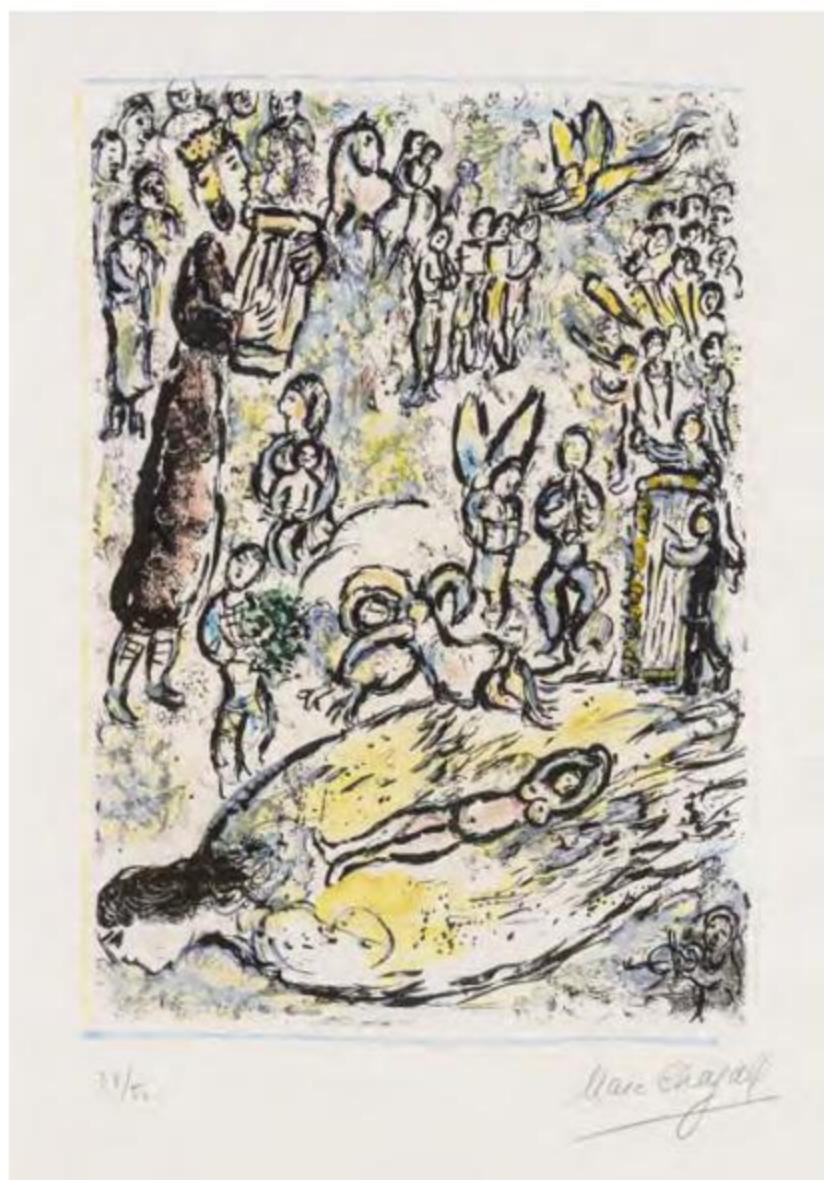
32

Marc Chagall (1887-1985)

THE MAGIC FLUTE (MOURLOT 665)

Lithograph printed in colours, 1972, signed in pencil, numbered from the edition of 50, on Arches paper, printed by Mourlot, Paris, with full margins, sheet 590 x 440mm (23½ x 17¾in) (framed)

£8,000 - 12,000 ARR



32

33

Marc Chagall (1887-1985)

MÉGACLÈS RECONNAÎTE SA FILLE PENDANT LE FESTIN (MOURLOT 347)

Lithograph printed in colours, 1961, signed and inscribed Épreuve d'Artiste in pencil, an artist's proof aside from the edition of 60, on Arches paper, printed by Mourlot, published by Tériade Éditeur, Paris, with full margins, sheet 538 x 760mm (21 x 30in) (unframed)

£17,000 - 20,000 ARR



33



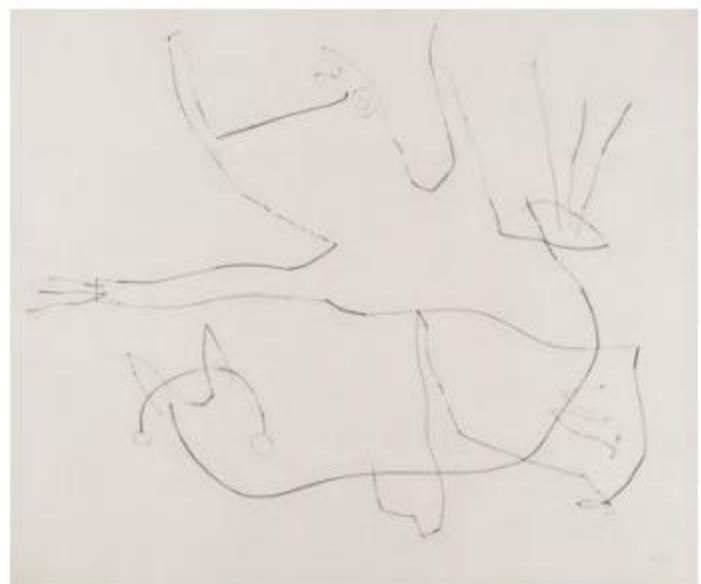
34

Joan Miró (1893-1983)

MIRÓ SCULPEUR (MAEGHT 937)

The rare black state of lithograph, 1974, signed in pencil, numbered from the edition of XXV, printed by Pollgrafa, S.A., Barcelona, on Guarro wove paper, with full margins, sheet 348 x 517mm (13 3/4 x 20 3/8in) (unframed)

£2,000 - 3,000 ARR



36

Joan Miró (1893-1983)

FLUX DE L'AIMANT PLATE 6 (DUPIN 376)

Drypoint, 1964, initialled in pencil, the edition was 75, printed and published by Maeght, Levallios-Perret, on BFK Rives paper, the full sheet printed near to the edges, sheet 610 x 505mm (24 x 19 7/8in) (unframed)

£1,000 - 1,500 ARR



35

Joan Miró (1893-1983) (after)

UNTITLED

Lithograph printed in colours, signed and numbered from the edition of 300 in pencil, on Arches paper, published by Maeght, Paris, with their blindstamp, with full margins, sheet 497 x 655mm (19 1/2 x 25 3/4in) (unframed)

£2,000 - 3,000 ARR



37

Joan Miró (1893-1983)

TERRES DE GRAND FEU EXHIBITION (PICAZO 7)

Lithograph printed in colours, 1956, a proof before letters, signed in pencil, numbered from the edition of 200, on Arches paper, printed by Mourlot, published by Galerie Maeght, Paris, with full margins, sheet 750 x 525mm (29 1/2 x 20 1/2in) (unframed)

£2,500 - 3,000 ARR

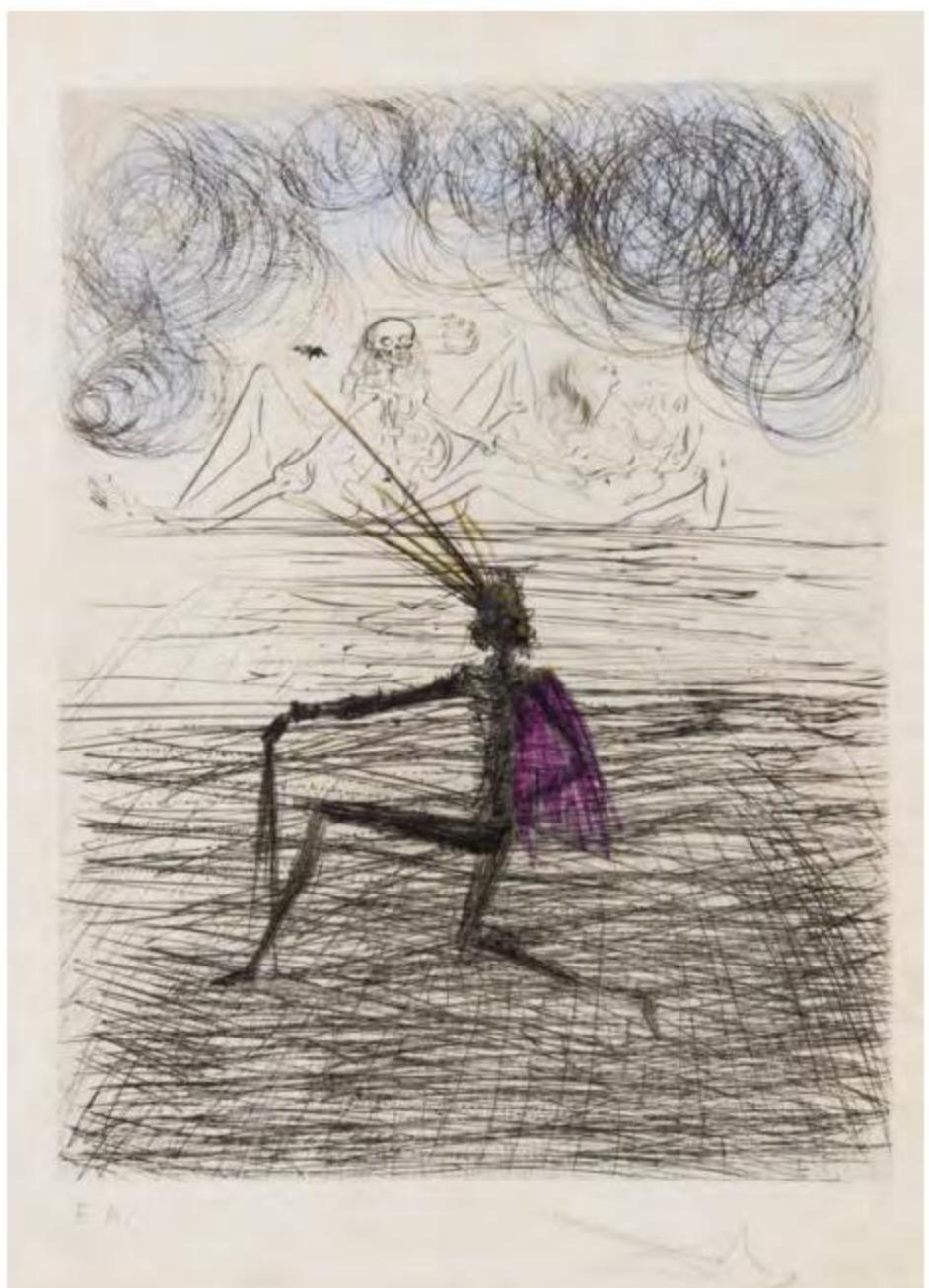
38

Salvador Dalí (1904-1989)

SATOR (FIELD 69-1F; M&L 301G)

Etching with hand colouring in gold, blue and purple, 1968/1969, signed and inscribed 'EA', one of very small number printed in black on tinted Arches paper, together with a second etching on silk, printed by Graphik Europa Anstalt, published by Robbe, Paris, with full margins, plate 318 x 238mm (12½ x 9½in) (unframed) (2)

£400 - 600 ARR



39

Salvador Dalí (1904-1989)

MARTIAN DALÍ EQUIPPED WITH A DOUBLE HOLOELECTRONIC MICROSCOPE (FIELD 74-12.C)

Etching with aquatint printed in colours, 1974, signed and inscribed 'EA' in pencil, an artist's proof aside from the edition of 195, on wove paper, with full margins, 740 x 550mm (29½ x 21½in) (unframed)

The authenticity of this work has been confirmed by Frank Hunter of the Salvador Dalí Archives Ltd., inscribed and signed by him verso

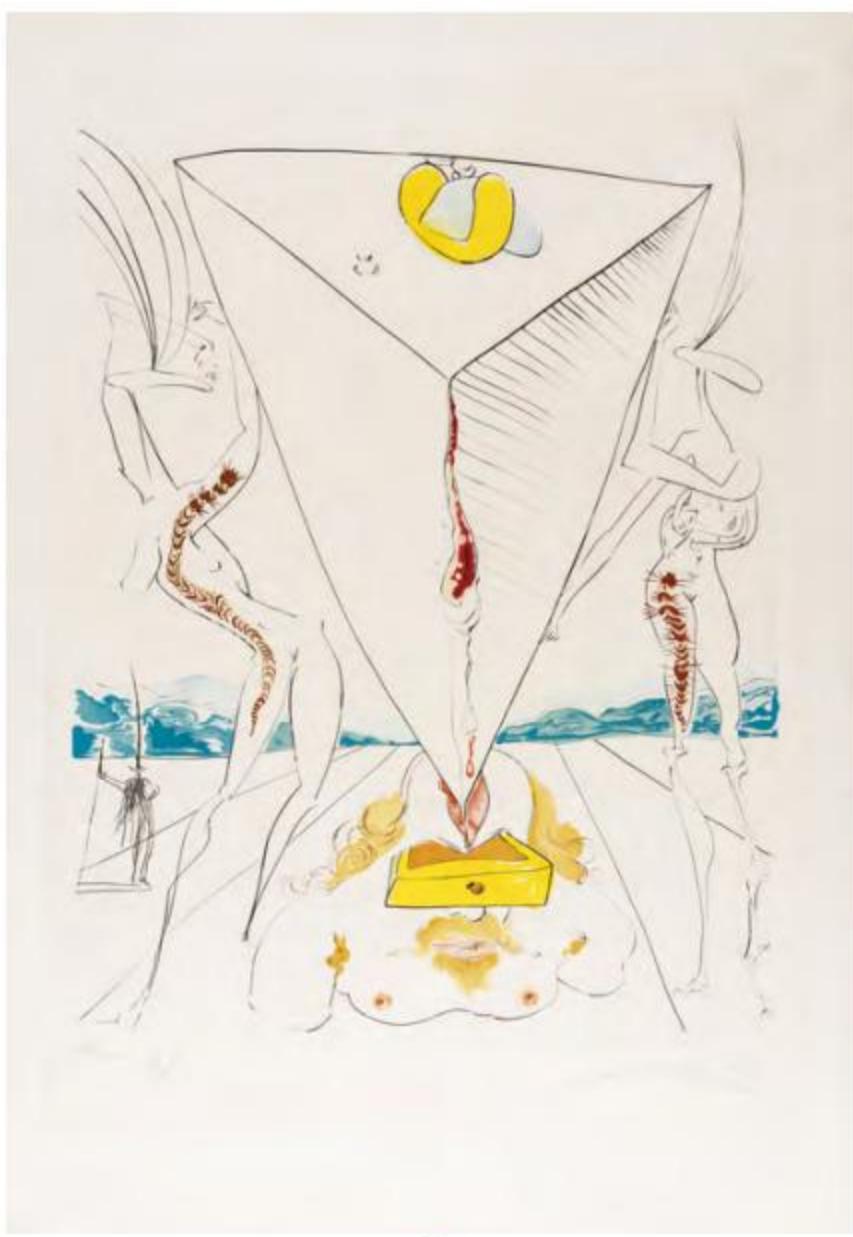
£1,000 - 1,500 ARR



40



41



42

40

Salvador Dalí (1904-1989)

CHEVALIER A GENOU (FIELD 69-1K; M&L 305G)

Etching with hand colouring in gold, blue and purple, 1968/1969, signed and inscribed 'EA', one of very small number printed in black on tinted Arches paper, together with a second etching on silk, printed by Graphik Europa Anstalt, published by Robbe, Paris, with full margins, plate 318 x 238mm (12½ x 9½in) (unframed) (2)

£400 - 600 ARR

41

Salvador Dalí (1904-1989)

L'UNICORNE LASER DÉSINTÈGRE LES CORNES DE RHINOCÉROS COSMIQUES, (M&L 646a; Field 74-12-H)

Etching and lithograph printed in colours with embossing, 1974, signed and numbered from the edition of 195 in pencil, on watermarked BFK Rives wove paper, published by Lavigne, Paris, full sheet, 970 x 700mm (38 x 27in) (unframed)

£1,000 - 1,500 ARR

42

Salvador Dalí (1904-1989)

PHILOSOPHE ECRASE PAR LE COSMOS (M&L 642a; Field 74-12-A)

Etching and lithograph printed in colours with embossing, 1974, signed by the artist and publisher and numbered from the edition of 195 in pencil, on watermarked BFK Arches wove paper, published by Lavigne, Paris, full sheet, 981 x 700mm (38½ x 27in) (unframed)

£1,000 - 1,500 ARR

43

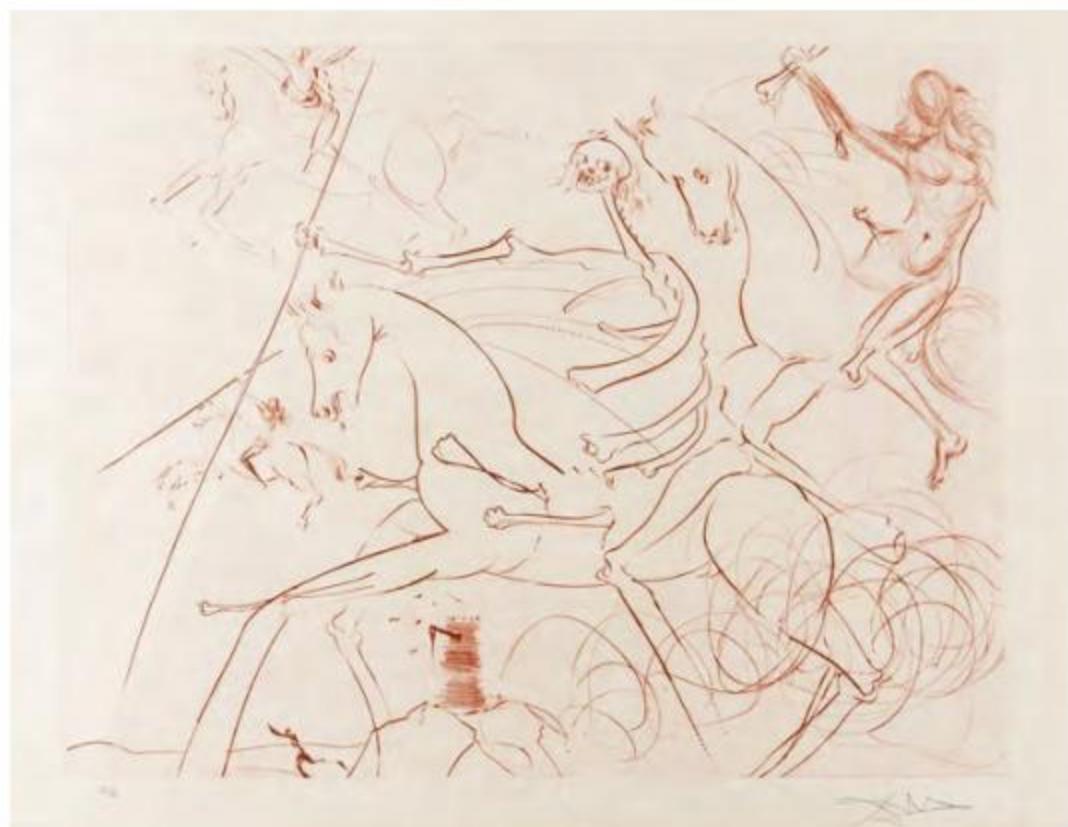
Salvador Dali (1904-1989)

L'ETALON BLANC (HOMMAGE AU CHEVAL) (FIELD 74-9; M & L 639b)

The scarce etching printed in sepia, 1973-1974, signed and inscribed 'AP.' in pencil, an artist's proof aside from the edition of 50, on japan paper, printed by Torrents, published by frztes-Sammlerkreis, with full margins, plate 495 x 645mm (19½ x 25¾in) (unframed)

£1,200 - 1,800

ARR



44

Salvador Dali (1904-1989)

APOCALYPTISCHE REITER (FIELD 74-18; M&L 722c) Etching in sepia, 1974, signed and inscribed 'P.A.', a proof aside from the edition of 50, on Japon paper, published by Arzte-sammlerkreis/Graphos Verlag, with full margins, image 490 x 640mm (19¼ x 25½in) (unframed)

£1,000 - 1,500

ARR



45

Salvador Dali (1904-1989)

ELEFANTE-CICOGNA (M&L 1450a; FIELD 76-2-F) Lithograph printed in colours, 1973, signed and numbered from the edition of 250 in pencil, on watermarked Arches wove paper, printed Carpentier, published Grapholith, the full sheet, 475 x 648mm (18¾ x 25½in) (unframed)

£700 - 900

ARR



46



47

46

Salvador Dalí (1904-1989)

PAPILLONS ANCIENNES (M&L 1493D; FIELD 77-1-D)
Lithograph printed in colours, 1976, signed and numbered in Roman numerals from the edition of C in pencil, on Japan paper, printed by Siena Studio, New York, published by Bowles & Hopkins, the full sheet 750 x 520mm (29½ x 20½in) (unframed)

£600 - 800 ARR

47

Salvador Dalí (1904-1989)

COURTIER ASASOVE (M&L 1492D; FIELD 77-1-B)
Lithograph printed in colours, 1976, signed and numbered in Roman numerals from the edition of C in pencil, on Japan paper, printed by Siena Studio, New York, published by Bowles & Hopkins, the sheet 750 x 520mm (29½ x 20½in) (unframed)

£600 - 800 ARR

48

Salvador Dalí (1904 - 1989)

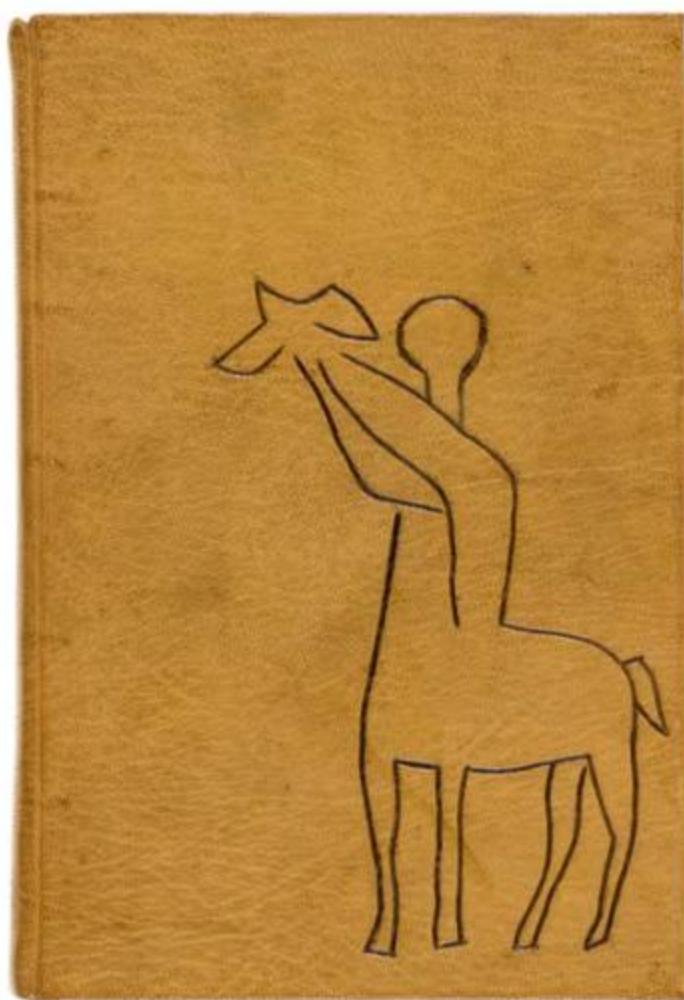
SIX PLATES, FROM TRISTAN ET ILSEULT (M&L 409B, 4106B, 412B, 413B, 419B, 424B; 70-10-D, 70-10-E, 70-10-G, 70-10-H, 70-10-N, 70-10-S)

Six etchings printed in colours, 1970, monogrammed in pencil from the German edition of 125, on watermarked BFK Rives wove paper, printed by Ateliers Rigal, Published by Pamela Verlag, Paris, with some accompanying text pages in German, sheet 450 x 330mm (17¾ x 13in) (unframed) (6)

£1,500 - 2,000 ARR



48



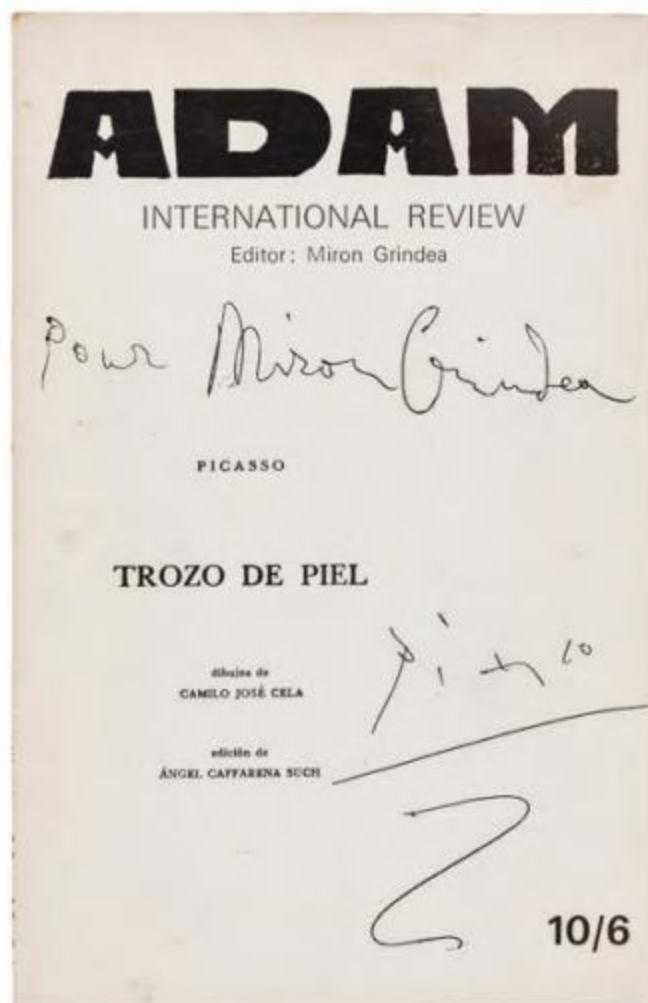
49

Pablo Picasso (1881-1973)

DESIRE

The book, the first paperbound edition 1962, signed and dated 'Le 17.2.65' in blue ink on the title-page, with text and illustrations, this copy in a tooled and engraved calfskin designer binding, overall size 200 x 135mm (8 x 5 1/4in) (vol)

£1,000 - 1,500



50

Pablo Picasso (1881-1973)

ADAM INTERNATIONAL REVIEW No. 322-4

The complete volume, 1967, signed and dedicated 'pour Miron Grindea' (the editor) on the front cover in black ink, with title, justification and text pages, all bound within the original card wrappers, overall 215 x 140 x 5mm (8 1/2 x 5 1/2 x 1/8in) (vol)

£800 - 1,200



51

Pablo Picasso (1881-1973)

PICASSO LITHOGRAPHIE I-IV 1949-1964 (CRAMER 154,164, 204, 304)

The complete set of four volumes, 1949-1964, each comprising the title, text, lithographic frontispiece and wrappers printed in black and colours, all on wove paper, the lithographs printed by Mourlot Frères, Paris, published by Editions du Livre, Monte Carlo, each volume 322 x 248mm (12 5/8 x 9 3/4in) (vols) (4)

£2,000 - 3,000

52

Pablo Picasso (1881-1973) (after)

COMPOSITION AU VERRE A PIED (BLOCH 431; MOURLOT 77)

Lithograph, 1947, signed in blue crayon, a proof with large margins, before the book edition 'Dans l'Atelier de Picasso', on watermarked Arches wove paper, the full sheet 441 x 655mm (17½ x 25¾in) (unframed)

£1,500 - 2,000 ARR



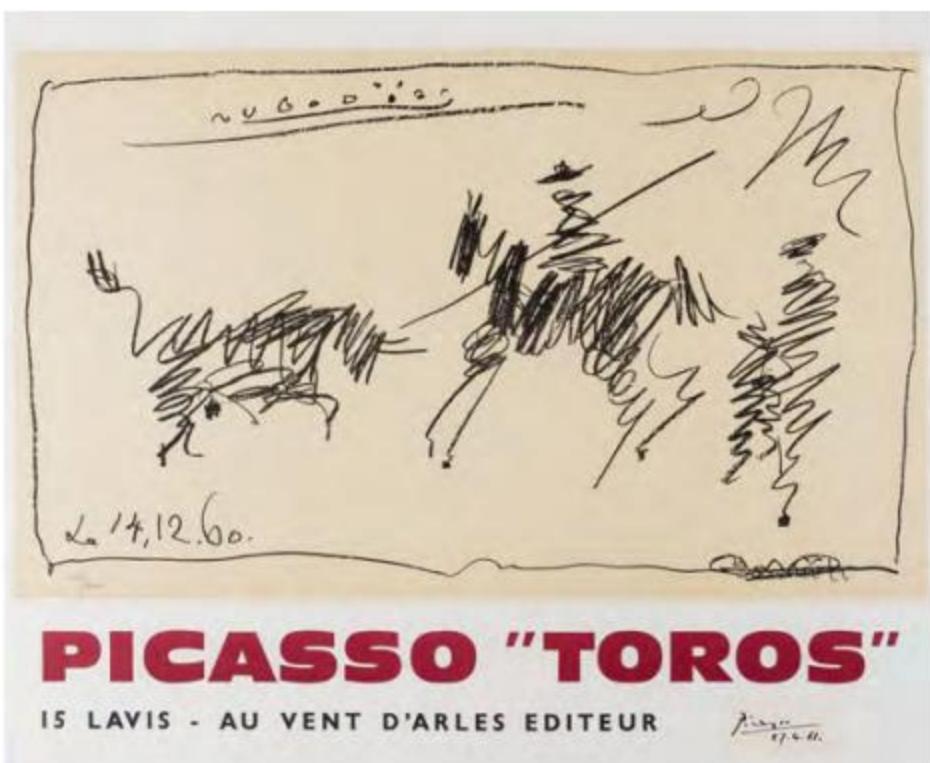
54

Pablo Picasso (1881-1973) (after)

PICASSO "TOROS"

Lithographic poster printed in colours, 1961, numbered from the edition of 400 in pencil, on wove paper, with trimmed margins, image 290 x 490mm (11½ x 19¼in) (unframed)

£800 - 1,200 ARR





55

55

Pablo Picasso (1881-1973)

DEGAS PAIE ET S'EN VA FILLES NE SONT PAS TENDRE (BLOCH 1988)

Aquatint, scraper and drypoint, 1971-1978, with the stamped signature as issued, numbered from the edition of 50 in pencil, on Rives paper, from 156 series, with full margins, plate 366 x 492mm (14 3/8 x 19 1/4in) (framed)

£2,000 - 3,000 ARR

56

Pablo Picasso (1881-1973)

FEMME NUE ET HOMME A LA CANNE (BLOCH 1464)

Transfer lithograph, 1969, signed in pencil, numbered from the edition of 125, on wove paper, with full margins, sheet 265 x 225mm (10 1/2 x 8 7/8in) (unframed)

£4,000 - 6,000 ARR



56



57

Pablo Picasso (1881-1973)

DOBLE ENSAYO SOBRE (CRAMER 142)

Drypoint, 1967, signed in pencil, numbered from the edition of 120, on Japan paper, with full margins, 160 x 130mm (6 1/4 x 5 1/8in) (unframed)

£4,000 - 6,000 ARR



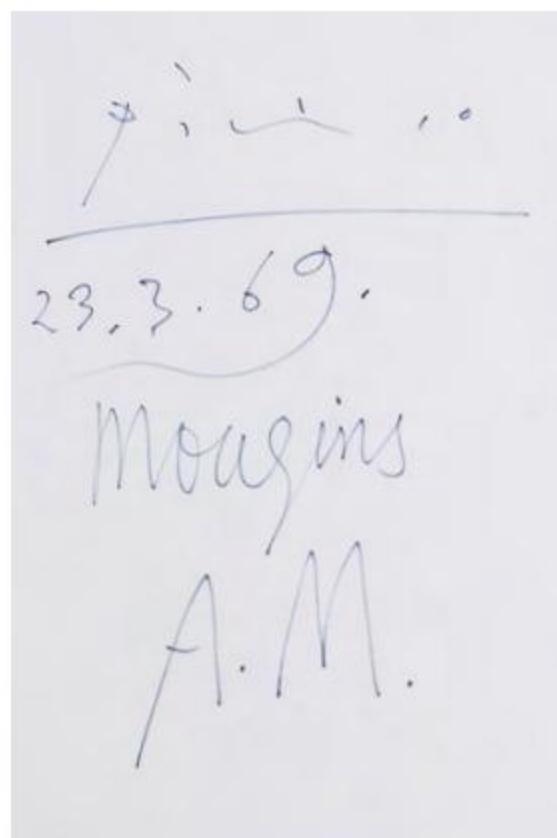
58

Pablo Picasso (1881-1973) (after)

BOUQUET DE FLEURS (CZW 147)

Lithograph printed in colours, 1958, signed in blue crayon, a proof before the text, on wove paper, published by Éditions Combat pour la Paix, Paris, with full margins, sheet 655 x 490mm (25 3/4 x 19 1/4in) (unframed)

£3,500 - 4,500 ARR



59

Pablo Picasso (1881-1973)

LE COUCHER DE SOLEIL;
MOUGINS A.M.

Two ink drawings, 1969, the first signed and inscribed 'Para mis amigos Roger' in black ink, on cream wove paper; the second signed, dated and inscribed '23.3.69. Mougins A.M.' in black marker with a gold ink border, on wove paper, sheet 300 x 250mm (11 3/4 x 9 3/4in); image 325 x 250mm (12 3/4 x 9 3/4in) (framed) (2)

Each work is sold with a photo-certificate from Claude Ruiz-Picasso.

£5,000 - 7,000 ARR



60

60
Pablo Picasso (1881-1973)

LE REPOS DE SCULPTEUR IV (BLOCH 174)
Etching 1933, signed in pencil, the edition
was 250, on Montval laid paper, from the
Vollard Suite, published by Ambroise Vollard,
Paris, with the Vollard watermark, with full
margins, 193 x 267mm (7½ x 10½in)
(unframed)

£8,000 - 12,000 ARR



61

61
Pablo Picasso (1881-1973) (after)

GRANDE MATERNITÉ
Lithograph printed in colours, 1963, signed
and inscribed 'EA' in pencil, an artist's proof
aside from the edition of 200, printed by
Mourlot, published by Éditions Combat de la
Paix, Paris, on wove paper, the sheet printed
near to the edges, sheet 895 x 630mm
(35¼ x 24¾in) (unframed)

£8,000 - 12,000 ARR



62

Pablo Picasso (1881-1973)

LE SIÈGE DE JÉRUSALEM (CRAMER 3)

The book, 1914, comprising one etching, one drypoint and an etching with drypoint, with title-page, text and justification this copy signed by the artist and by the author Max Jacob in blue ink, numbered 40, the edition was 100, on Van Gelder laid paper, printed by Eugène Delâtre, published by Henri Kahnweiler, Paris, the full sheets bound as issued in the original glassine wrapped paper covers, overall size 229 x 163mm (9 x 6½in) (vol)

£20,000 - 30,000

In 1953, after being left at the seasoned age of 72 by his wife of ten years, and their two young children, Picasso is coming to terms with ageing and is in the process of re-identifying his myths – the myths he created for himself as a consequence of his artistic character and the success as an artist throughout his life. The loss of his family triggers a time of self-reflection, the 29/30 Verve becoming the result of this whilst he embarks you on the humorous self-satire of his human form.

This rare lot of 15 colour lithographs from the Picasso 29-30 edition of Verve, is the first complete suite to come to the market since 2009. Having been collected by the vendor over a period of time, it all started with an excellent provenance of eight of these lithographs coming directly from the son of a former employee of Tériade, the Verve publishing company. To have obtained the entire coloured suite is exceptional as buyers normally bought only one or two of their preferred plates, each of which would have been signed and numbered at different times, for their respective sales – thus some plates were more in demand, or vice versa some rarer than others. As plates were signed and numbered at different times, you will see that the writing on the lithographs as well as type of pencil, signature shape and signature location change from plate to plate.

Literature:

Mary Ann Caws, 'Pablo Picasso', Reaktion Books, 2005, London, UK
Swann Galleries, 'Auction Catalogue: Art, Press & Illustrated Books (sale# 2195)', 2009, New York, USA
Valeriano Bozal Fernández, Pablo Picasso, Museo Picasso, 'Picasso from caricature to metamorphosis of style', Lund Humphries, 2003, Aldershot, Hampshire, U.K.; Burlington, VT, USA
Hans Bolliger, 'Tériade Editeur – Revue Verve, Exposition du 6 février au 12 mars 1960', Klipstein & Kornfeld, 1960, Bern, Switzerland





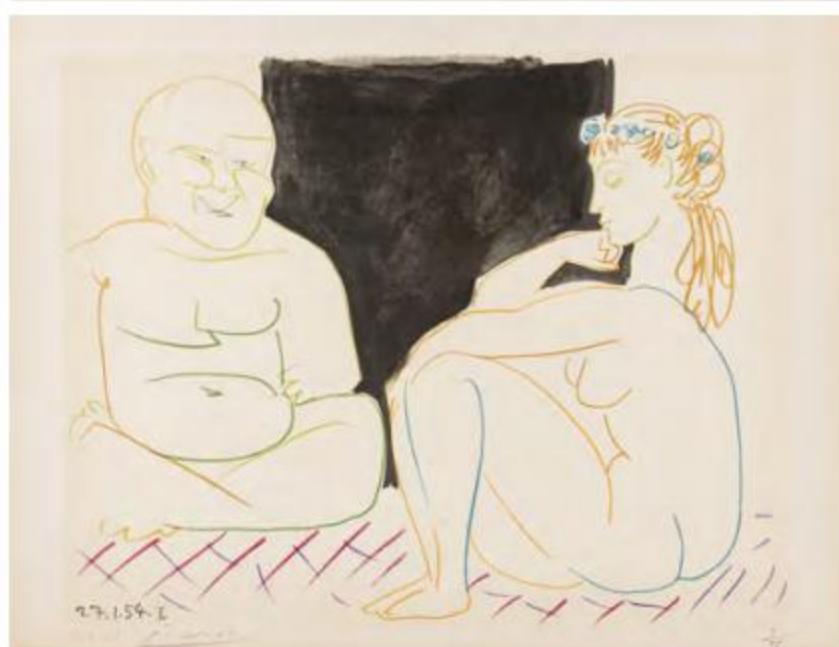
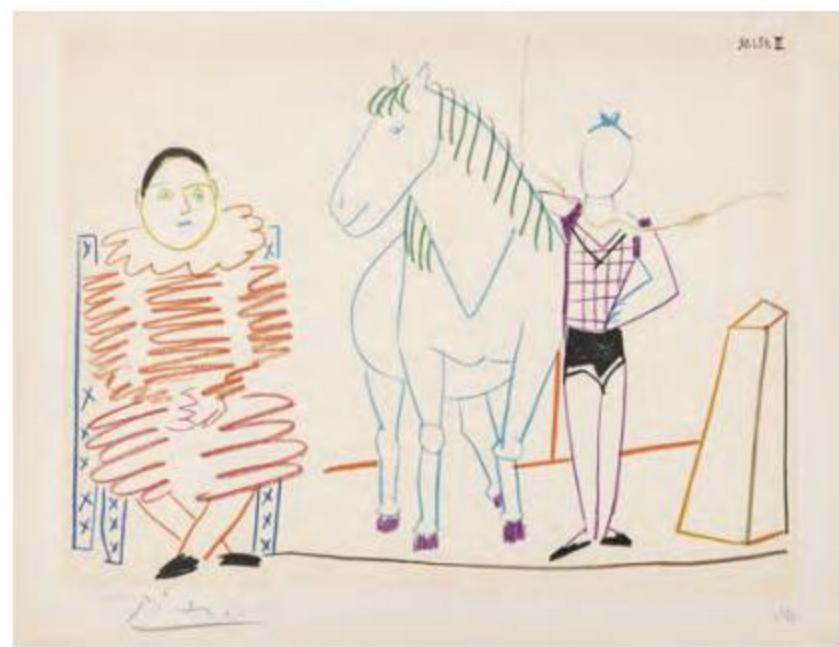
63

Pablo Picasso (after) (1881-1973)

SUITE DE 15 DESSINS DE PICASSO. VERVE 29-30

The deluxe suite of 15 lithographs printed in colours, each signed in pencil, numbered from the edition of 75, published by Editions de la Revue Verve, Paris, with their blindstamp, on Arches paper, with full margins, each sheet 375 x 285mm (14¾ x 11½in) (15 unframed; 1 framed) (16)

£30,000 - 50,000 ARR





64

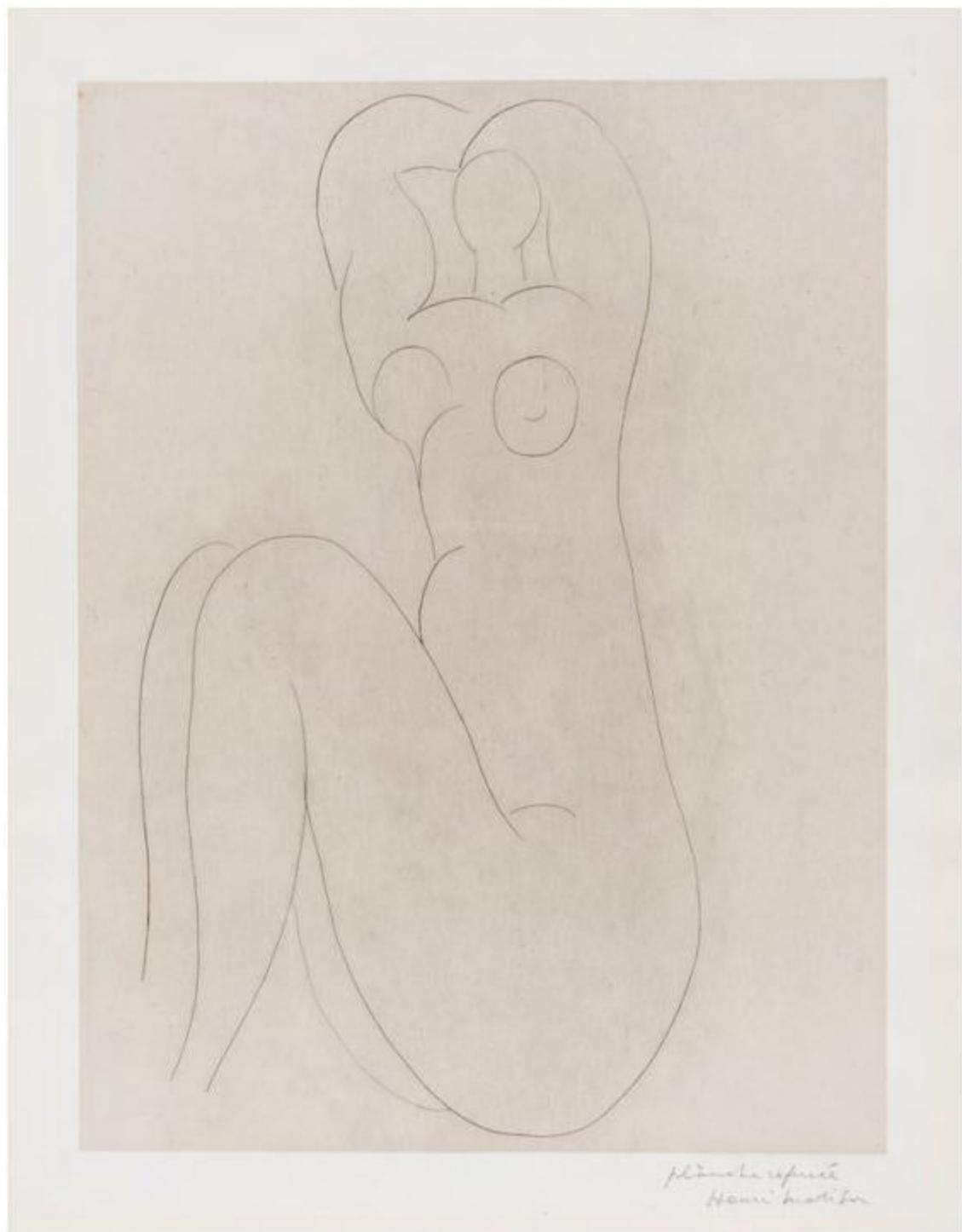
Henri Matisse (1869-1954)

FIGURE PENSIVE AU FAUTEUIL PLIANT (DUTHUIT 396)

Lithograph, 1906, numbered from the edition of 25 in pencil, Duthuit calls for the edition to be signed in ink, however no other recorded examples have been signed so it seems likely that Duthuit's description of the edition was incorrect, on Japan paper, the full sheet, 445 x 278mm (17½ x 10¾in) (unframed)

£3,000 - 5,000

ARR



65

Henri Matisse (1869-1954)

NU AU BRAS LEVÉS (HOMMAGE - QUELLE SUIT AUX BAUMES DE TEMPS) (DUTHUIT Books no.5 p30-32)

Etching, 1932, signed and inscribed 'planche refusée' in pencil, a fine proof on Chine appliquée, plate XXVIII refusée for Poésies de Stéphane Mallarmé, sheet 385 x 300mm (15½ x 11¾in) (unframed)

£8,000 - 12,000

ARR

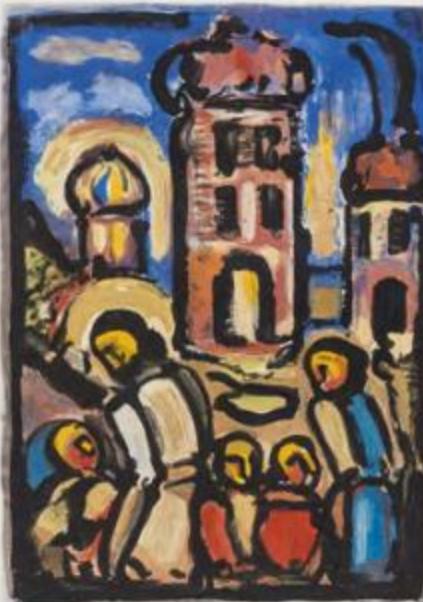
66

Georges Rouault (1871-1958)

PASSION: CHRIST ET PAUVRES (CHAPON/ROUAULT 262)

Aquatint printed in colours, 1935, a bright, fresh impression, the edition was 245, published by Abroise Vollard, Paris, on Montval Laid paper, with full margins, sheet 440 x 340mm (17 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in) (framed)

£1,000 - 1,500 ARR



67

Raoul Dufy (1888-1953)

OCEAN FESTIVAL

Lithograph printed in colours, with the stamped signature, numbered from the edition of 200 and initialled by the printer Fernand Mourlot, on Arches paper, with full margins, sheet 480 x 633mm (18 $\frac{3}{4}$ x 24 $\frac{3}{4}$ in) (unframed)

£2,000 - 3,000 ARR

68

Henri de Toulouse-Lautrec (1864-1901)

JANE AVRIL (WITTRICK 18 1/II)

Lithograph, 1893, from the edition of 500, on wove paper, with full margins, 430 x 319mm (17 x 12 $\frac{1}{2}$ in) (framed)

£600 - 800





69

Andre Masson (1896-1987)

HOMME ET FEMME [TERRE ÉROTIQUE]

Pen and black ink on wove paper, inscribed
'Commentaire d'un dessin de Blake - 1906/ Homme et [...] Femme/ [...] Paris 9.7.06', sheet approx. 165 x 225mm (6½ x 8½in) (framed)

* An original drawing relating to Masson's suite of erotic visions, *Terre Érotique*; according to the inscription, the present work was produced from a childhood memory that the artist had of a Parisian exhibition of the works of William Blake. In 1948 an exhibition of Masson's drawings for *Terre Érotique*, organised by George Bataille at Galerie du Chene, Place Vendome, was closed by police. [Rubin, William, and Carolyn Lancher, *Andre Masson, MOMA New York, 1976*, p. 219]

£1,500 - 2,000 ARR



70

James Ensor (1860-1949)

L'ASSASSINAT (DELTEIL 28, CROQUEZ 38, ELESH 38, TAEVERNIER 38)
Etching, 1888, signed, titled and dated in pencil, on laid paper with wide (full) margins, sheet 303 x 400mm (12 x 15¾in) (unframed)

£2,500 - 3,500



71

Hans Bellmer (1902-1975)

LES ANAGRAMMES DU CORPS

The complete set of 10 etchings printed in black with a colour plate, 1973, each signed and numbered from the edition of 100 in pencil, signed by author (Alain Jouffroy) on the justification page, on Arches paper, published by Editions George Visat, Paris, overall 520 x 400mm (20½ x 15¾in) (10) (folio)

£1,500 - 2,000 ARR



72

Otto Mueller (1874-1930)

ZWEI MÖDCHEN - HALBAKTE (KARSCH 121.B)

Lithograph, 1920, a fine, richly inked impression, initialled in pencil, the edition was 60, published by Euphorion Verlag, Berlin, on wove paper, with full margins, sheet 437 x 344mm (17 1/4 x 13 1/2in) (framed)

£12,000 - 18,000

EXHIBITION • MAN RAY

APRIL • 1945

JULIEN LEVY GALLERY • 42 EAST 57 N.Y.

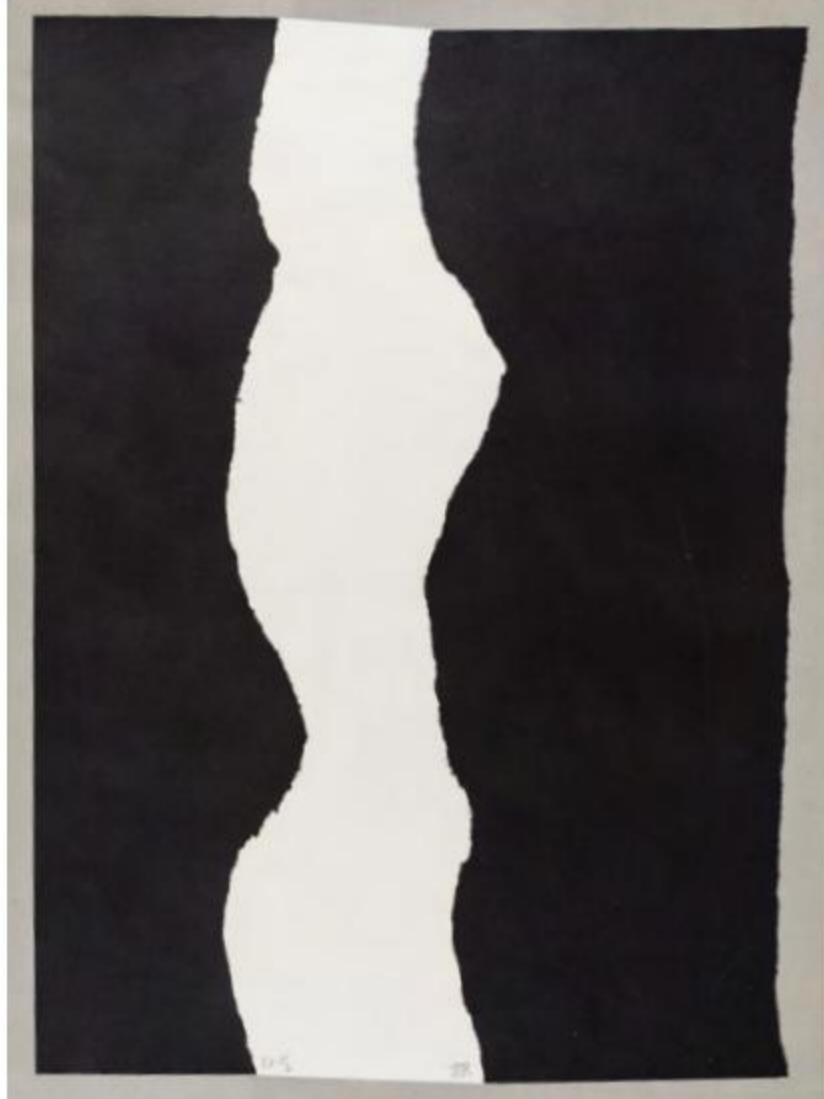


73

Marcel Duchamp (1887-1968)

BROCHURE FOR THE JULIEN LEVY GALLERY EXHIBITION MAN RAY APRIL 1945
The scarce photomechanical relief print in blue on a folded gallery brochure, 1945, on laid wove paper, the full sheet printed to the edges, sheet 293 x 230mm (11½ x 9½in) (unframed)

£700 - 1,000 ARR



74

Man Ray (1890-1976)

AFFICHE

The rare lithographic poster before letters, circa 1965, initialed and inscribed 'EA 2/2', one of only two artist's proofs, on laid paper, the full sheet printed to the edges, sheet 805 x 595mm (31¾ x 23½in) (unframed)

£600 - 800 ARR



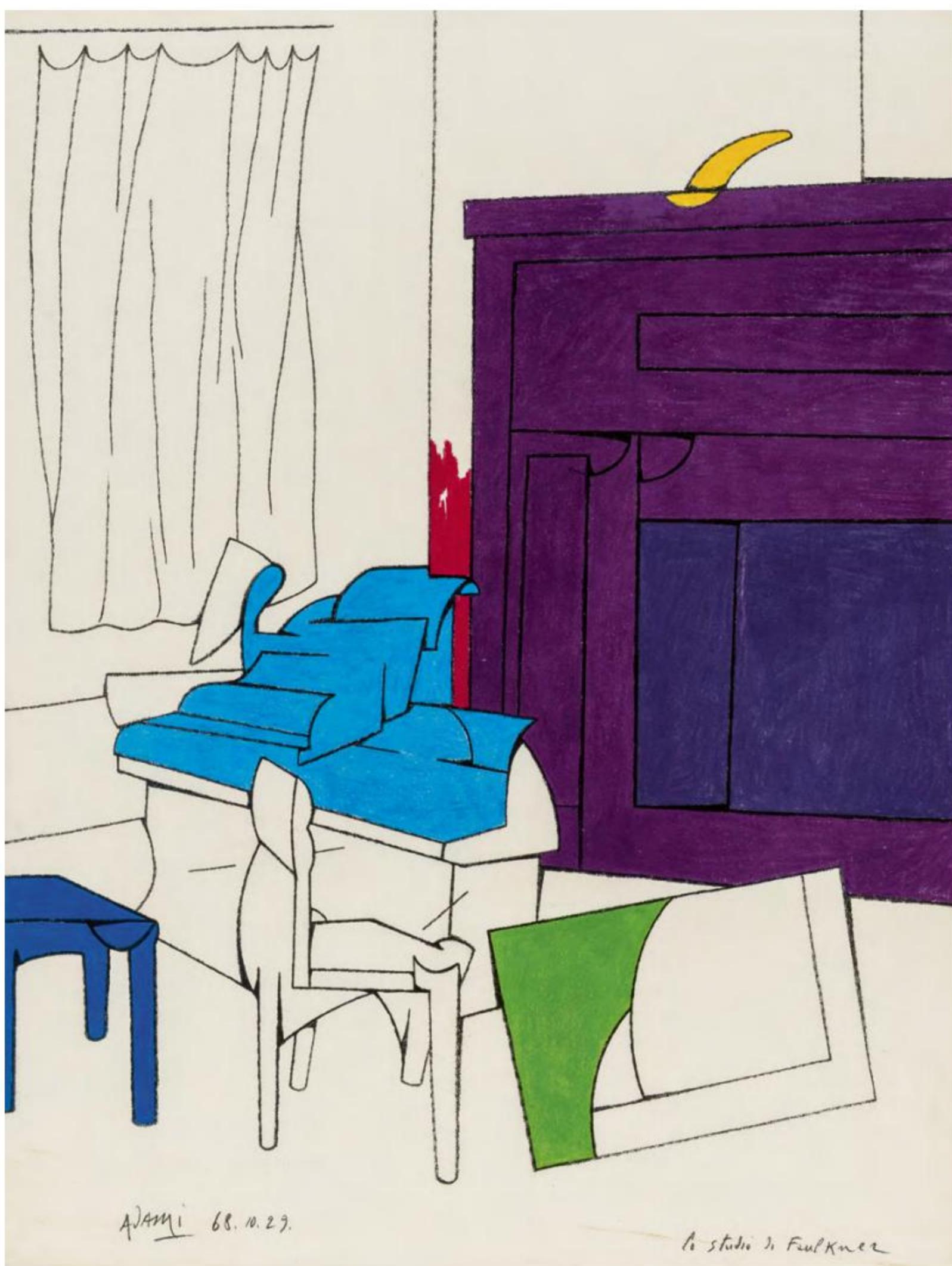
75

Max Bill (1908-1994)

UNTITLED

Offset lithograph printed in colours, signed in pencil, numbered from the edition of 200, on smooth wove paper, with full margins, sheet 650 x 650mm (25½ x 25½in) (unframed)

£300 - 500 ARR



76

Valerio Adami (b.1935)

Lo STUDIO DI FAULKNER

Acrylic and black crayon on paper, 1968, signed, dated '68.10.29' and titled in black crayon, the full sheet 557 x 415mm (21¾ x 16¼in) (framed)

The present lot is a study for the painting of the same title. During this period Adami painted a series of works depicting the home and studio of the writer and Noble Laureate William Faulkner.

£3,000 - 5,000 ARR

77

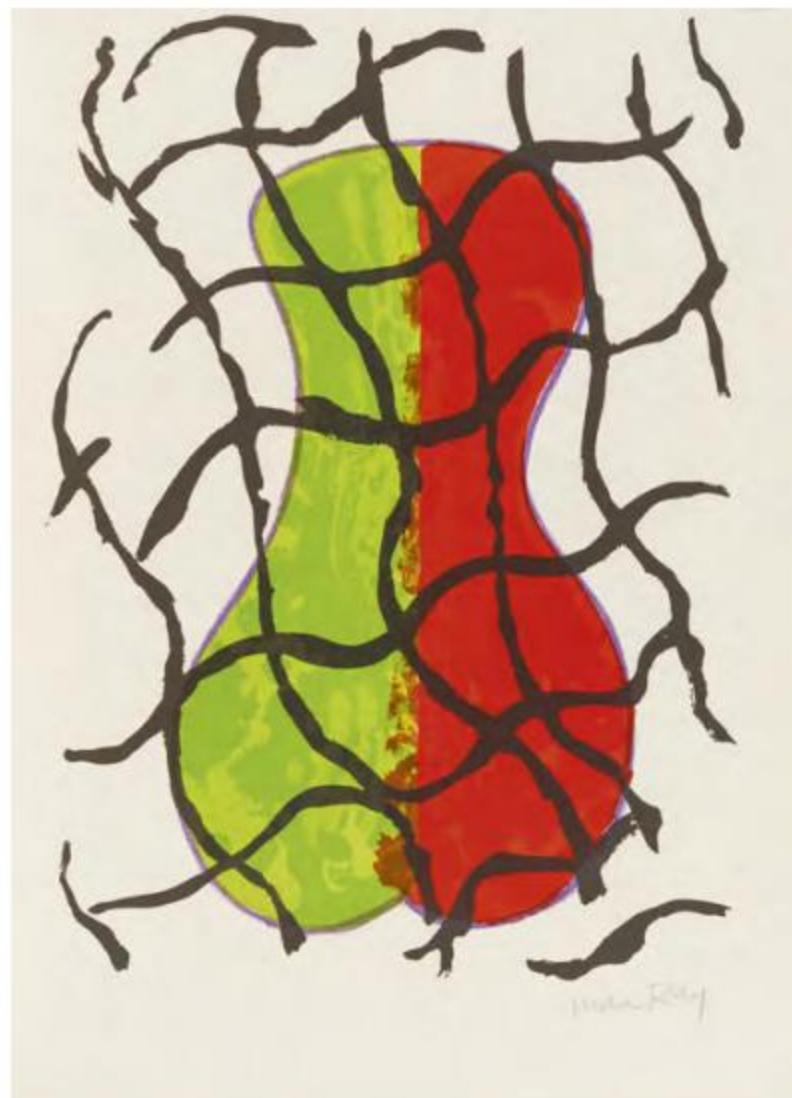
Zoran Antonio Muoč (1909-2005)

MOTIF DALMATE (SCHMÜCKING 76)

Lithograph printed in colours, 1959, signed and dated in pencil, numbered from the edition of 140, on BFK Rives paper, with full margins, 420 x 590mm (16½ x 23¼in) (unframed)

£300 - 500

ARR



79

Various Artists

DERRIÈRE LE MIROIR (22 VOLUMES)

A collection of twenty-two complete volumes, 1963-77, each with original lithographs printed in colours, printed and published by Maeght, Paris, each volume approximately 381 x 285 x 50mm (15 x 11¼ x 2in) (vol) (22)

Artists include: Adami, Braque, Calder, Chagall, Fiedler, Kandinsky, Kemeny, Miro, Palazuelo, Paul Rebeyrolle, Pol Bury, Revue blanche, Steinberg and Tal-Coat.

£1,200 - 1,800



78

Various Artists

VARIATIONS SUR L'IMAGINAIRE

The complete volume, 1972, comprising twenty lithographs printed in colours, each signed by the respective artist in pencil, text and justification pages, numbered '0' on the justification, a hors-commerce copy aside from the edition of 190, printed by Mourlot, published by Club du Livre-Philippe Lebaud, Paris, bound as issued in original blue Morocco binding and portfolio case, overall 405 x 325mm (16 x 12¾in) (vol)

Artists include,

Man Ray, Fini, Masson, Lamy, Delmotte, Cremonini, Dufour, Hélon, Baj, Labisse, Peverelli and others.

£1,200 - 1,800





80

Victor Vasarely (1906-1997)

HEXA 5

Screenprint in colours, 1988, signed in pencil, numbered from the edition of 300, on wove paper, as included in the Official Arts Portfolio of the XXIVth Summer Olympiad Seoul, South Korea, the full sheet printed to the edges, sheet 749 x 1003mm (29½ x 39½in) (unframed)

£1,000 - 1,500 ARR

An abstract painting in a dynamic, energetic style. The composition is filled with thick, expressive brushstrokes and splatters of paint in a variety of colors, including yellow, red, blue, green, and black. The paint is applied with varying degrees of intensity, creating a sense of movement and depth. The overall effect is one of raw emotion and visual energy.

POST-WAR AND CONTEMPORARY

81

Robert Motherwell (1915-1991)

BASQUE SUITE PLATE 10 (BELKNAP 59)

Screenprint in colours with embossing, 1970-71, signed in pencil, numbered from the edition of 150, on Barcham Green wove paper, printed by Kelpra Studio, published by Marlborough Graphics, Inc., London, with full margins, sheet 1041 x 717mm (41 x 28½in) (unframed)

£2,200 - 2,400



82

Robert Motherwell (1915-1991)

BASQUE SUITE PLATE 8 (BELKNAP 57)

Screenprint in colours with embossing, 1970-71, signed in pencil, numbered from the edition of 150, on Barcham Green wove paper, printed by Kelpra Studio, published by Marlborough Graphics, Inc., London, with full margins, sheet 1041 x 717mm (41 x 28½in) (unframed)

£2,200 - 2,400





83

Frank Stella (b.1936)

SINJERLI VARIATION IA (AXSOM 114)

The unique lithograph with screenprint, 1977, signed, titled and inscribed 'T.P.' in pencil also inscribed verso, a unique trial proof aside from the edition of 100, on Arches paper, printed by Edition printing, published by Petersburg Press, New York, with full margins, sheet 813 x 1079mm (32 x 47 1/4in) (unframed)

£8,000 - 12,000

84

Ellsworth Kelly (1923-2015)

UNTITLED (ORANGE STATE II) (Axom 239)
Lithograph printed in colours, 1988,
signed and numbered from the edition
of 11 in pencil, on Arches 88 paper,
published by Gemini G.E.L., Los Angeles,
with full margins, sheet 1185 x 1157mm
(46½ x 45½in) (framed)

£4,000 - 6,000

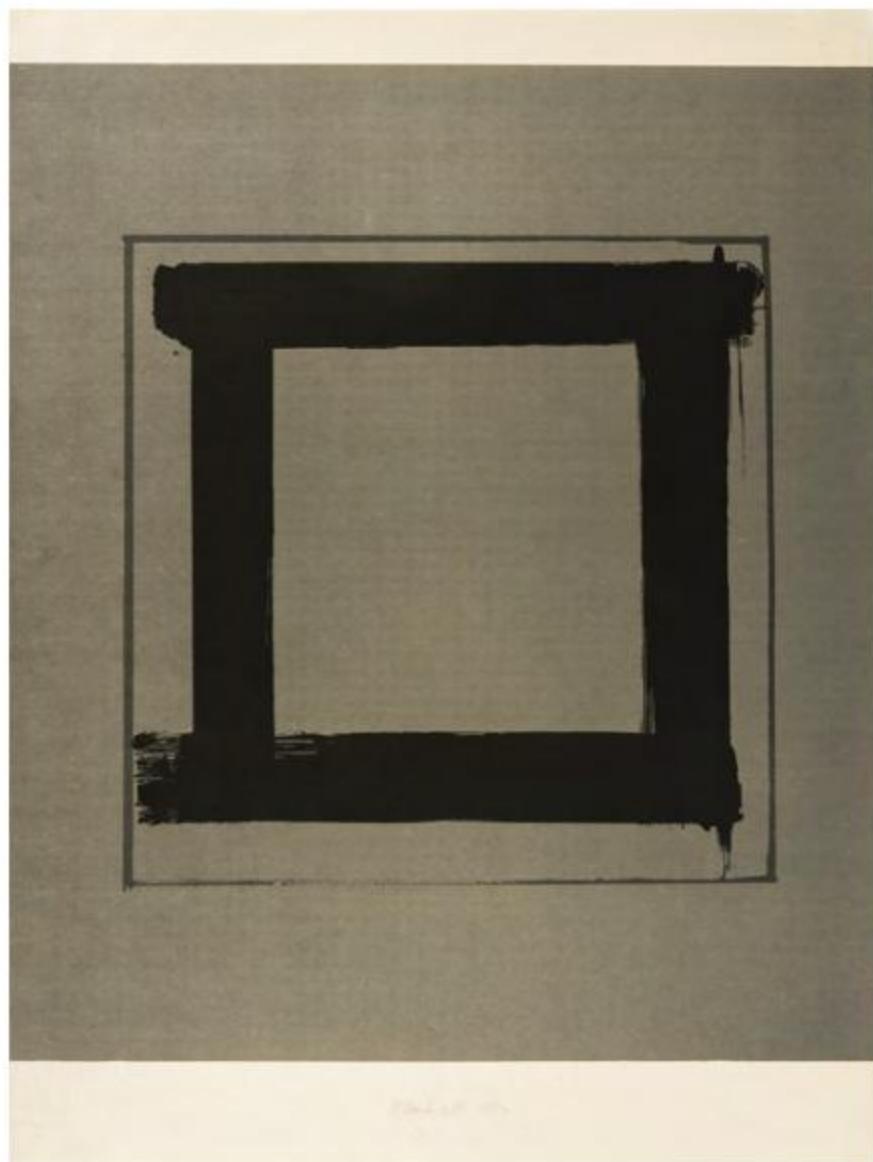


85

Ellsworth Kelly (1923-2015)

UNTITLED (ORANGE STATE I) (Axom 238)
Lithograph printed in colours, 1988,
signed and numbered from the edition
of 18 in pencil, on Arches paper,
published by Gemini G.E.L., Los Angeles,
with full margins, sheet 1185 x 1155mm
(46½ x 45½in) (framed)

£4,000 - 6,000



86

Brice Marden (b.1938)

SQUARE (LEWISON 38.2)

Screenprint in transparent black and black, 1983, signed, titled, dated and numbered from the edition of 32 in pencil, on Japanese handmade Mino Kozo Kizuki paper, printed by Hiroshe Kawanishi at Simca Print Artists, the full sheet, 970 x 737mm (38 1/4 x 29in) (unframed)

£1,800 - 2,200



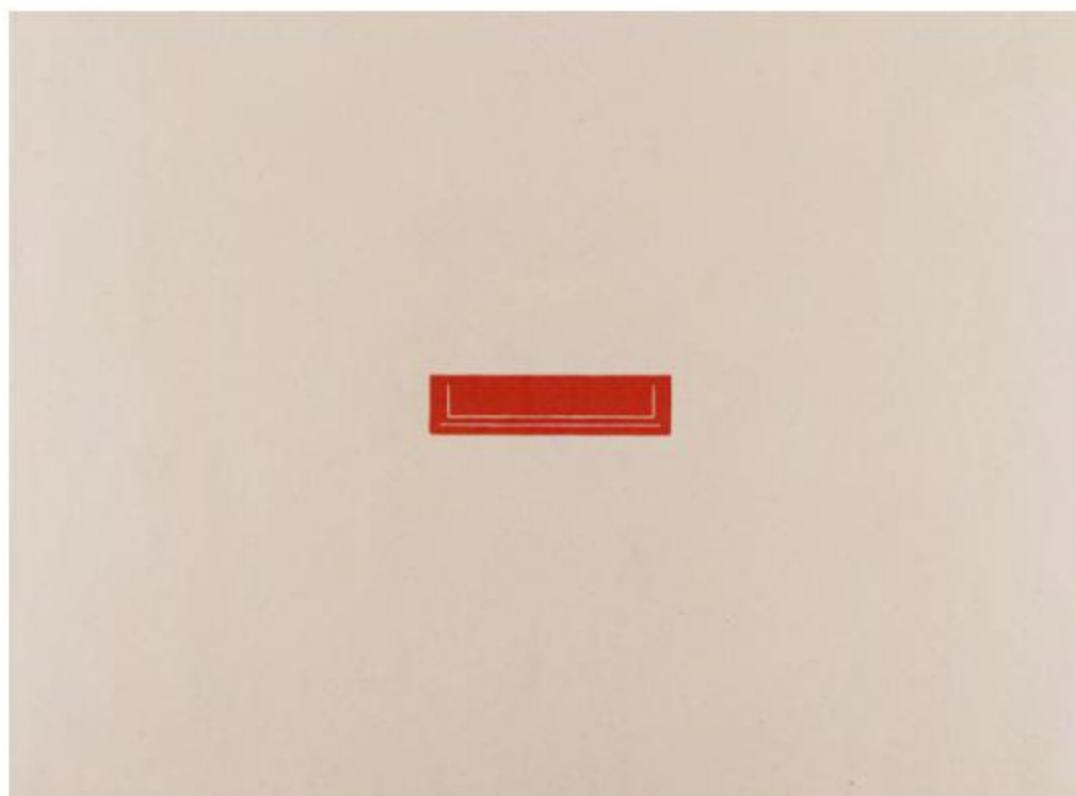
87

Brice Marden (b.1938)

UNTITLED PRESS #3 (LEWISON 21.3)

Lithograph printed in black and grey, 1972, signed and dated in pencil, numbered from the edition of 40, printed and published by United Press Inc., Captiva Island, Florida, on BFK Rives paper, with full margins, sheet 650 x 487mm (26 1/8 x 19 1/8in) (unframed)

£2,500 - 3,000



88

Fred Sandback (1943-2003)

UNTITLED

Offset lithograph printed in colours, 1976, a proof before the text, sheet 356 x 483mm (14 x 19in) (unframed)

£300 - 500



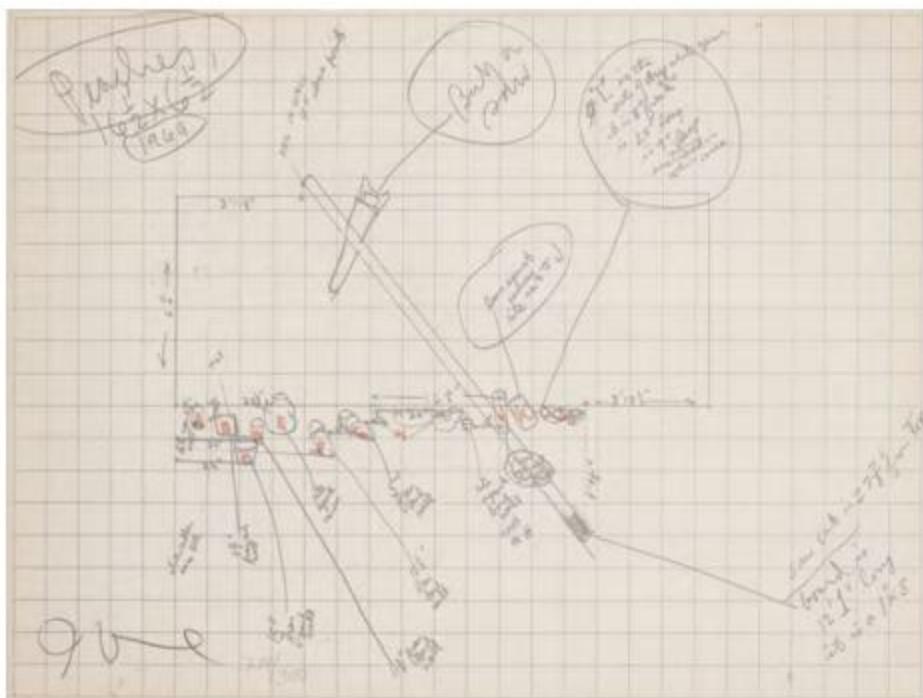
89

Jasper Johns (b.1930)

0-9

Lithograph printed in colours, 1967, signed, dated and numbered from the edition of 50 in pencil, on Japan collé to Chatham wove paper, published by ULAE, West Islip, New York, with full margins, sheet 311 x 244mm (25 1/4 x 20 1/4in) (unframed)

£7,000 - 9,000



90

Jim Dine (b.1935)

UNTITLED

Screenprint in colours, 1973, signed and numbered from the edition of 300 in pencil, on wove paper, printed by Styria Studios Inc., New York, published by Experiments in Art and Technology, Inc., New York, the full sheet 229 x 305mm (9 x 12in) (unframed)

£200 - 300



91

Jim Dine (b.1935)

TREE (A FEMALE ROBE FOR KAREN McCREADY) (D'OENCH AND FEINBERG 81)

Etching with electric tool engraving with extensive handcolouring in acrylic, 1981, signed, dated and numbered from the edition of 23 in white crayon, on wove paper, printed at Palm Press, published by Pace Prints, New York, the sheet printed near to the edges, sheet 1175 x 912mm (46 1/4 x 35 7/8in) (unframed)

£2,000 - 3,000



92

Alex Katz (b.1927)

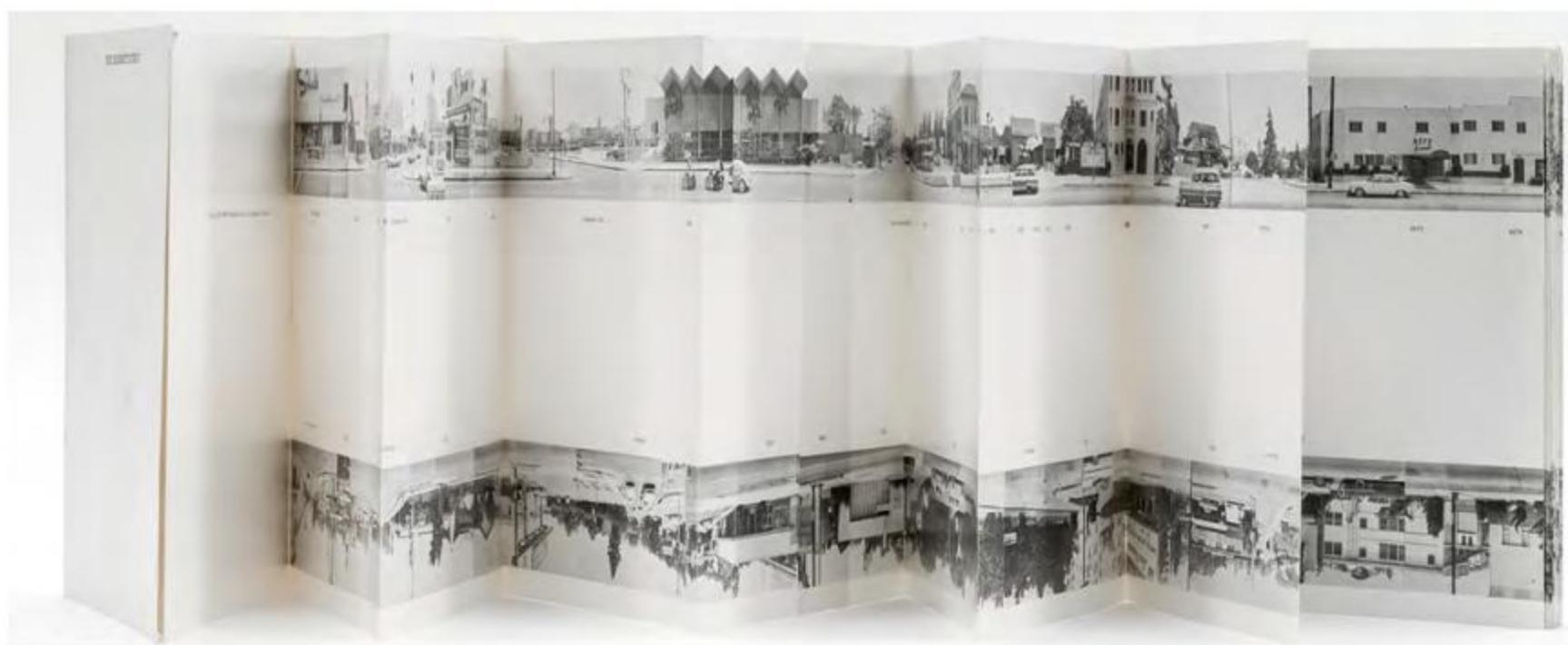
BICYCLE RIDER (SCHRÖDER 154)

Lithograph printed in colours, 1982, signed in pencil, numbered from the edition of 250, on Arches paper, as included in the portfolio New York: Eight Contemporary Artists Celebrate Their City, printed at Siena Studio, Inc., New York, published by The New York Graphic Arts Society, Ltd., Waterbury, Connecticut, the full sheet printed to the edges, 558 x 762mm (22 x 30in) (unframed)

£4,000 - 6,000

93

No lot



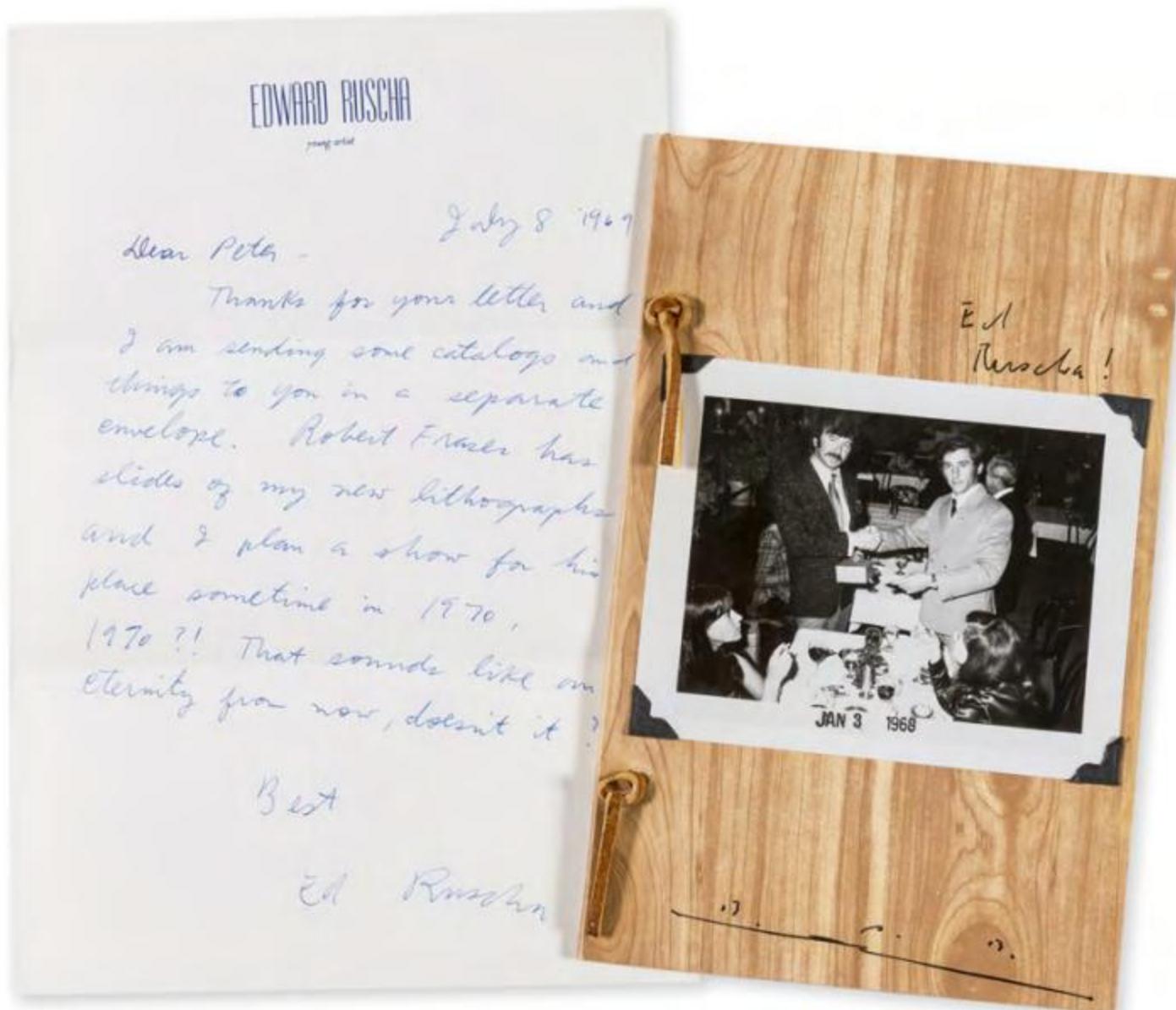
94

Ed Ruscha (b.1937)

EVERY BUILDING ON THE SUNSET STRIP

The rare book, 1966, the first edition, a particularly fine copy, with title-page and black & white illustrations bound concertina style in paper wrappers, published by the artist, in the original silver mylar covered slipcase, overall size 180 x 148mm (7½ x 5¾in) (vol)

£2,000 - 2,500



95

Ed Ruscha (b.1937) and Billy Al Bengston (b.1934)

BUSINESS CARDS

The rare book, 1968, the first edition, with title-page, text, and collaged elements, printed and published by the authors, bound as issued in faux wood grained wrappers with leather ties and a collaged photograph on the uppers, overall size 223 x 144mm (8½ x 5¾in) with a handwritten letter on Edward Ruscha's personal stationery to the present owner, signed and dated July 8th 1968 (2)

£2,500 - 3,500



96

Claes Oldenburg (b.1929)

N.Y.C. PRETZEL

The screenprinted multiple on three-ply cardboard, 1994, initialled in black ink and stamped with the artist's copyright inkstamp verso, 168 x 165 x 15mm (6½ x 6½ x 1½in) (multiple)

Oldenburg drew inspiration from the chaos that is N.Y.C.'s urban life in making the present artwork. In his words, 'the pretzel seemed a perfect multiple of the city, as characteristic of a particular place as the Fireplug had been of Chicago'. The artist even based the appearance of his pretzel on those he could purchase on the side of the street, from a stall just outside of his New York studio.

£400 - 600



97

James Rosenquist (b.1933)

CIRCLES OF CONFUSION (GLENN 10)

Screenprint in colours, 1965, signed and inscribed in pencil, one of 50 artist proofs aside from the edition of 200, on Beckett paper, published by Original Editions, New York, image 600 x 500mm (23½ x 19¾in) (framed), Colours attenuated

£300 - 500



98

Mark Di Suvero (b.1933)

UNTITLED

Screenprint in colours, 1973, signed, dated and numbered from the edition of 300 in pencil, on wove paper, printed by Styria Studios Inc., New York, published by Experiments in Art and Technology, Inc., New York, the full sheet 229 x 305mm (9 x 12in) (unframed)

£700 - 1,000



99

Larry Rivers (1923-2002)

UNTITLED

Lithograph and screenprint in colours, 1973, signed, dated and numbered from the edition of 300 in pencil, on wove paper, printed by Styria Studios Inc., New York, published by Experiments in Art and Technology, Inc., New York, the full sheet 229 x 305mm (9 x 12in) (unframed)

£300 - 500



100

Tom Wesselmann (1931-2004)

CYNTHIA IN THE BEDROOM

Screenprint in colours, 1981, signed, dated and numbered from the edition of 100, on Rag Stock paper, published by Transworld Art, with their blindstamp, with full margins, sheet 683 x 768mm (26 1/8 x 30 1/4in) (unframed)

£7,000 - 9,000

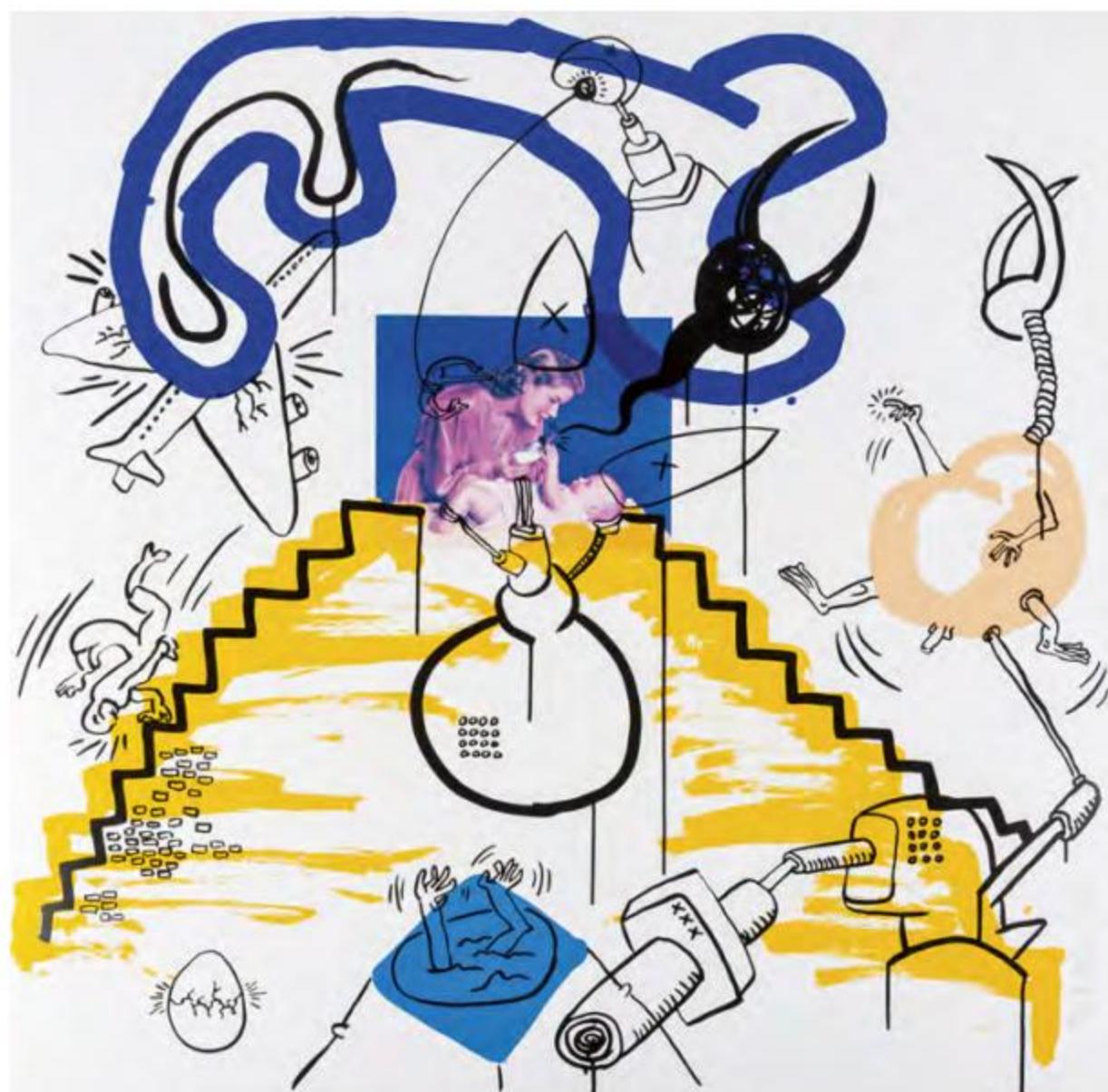
101

Keith Haring (1958-1990)

APOCALYPSE (SEE. LITTMANN P.102)

Screenprint in colours, 1988, signed and dated in pencil, numbered from the edition of 90, published by George Mulder Fine Arts, New York, with his rubber stamp verso, on Museum Board, the full sheet printed to the edges, sheet 965 x 965mm (38 x 38in) (unframed)

£7,000 - 9,000



102

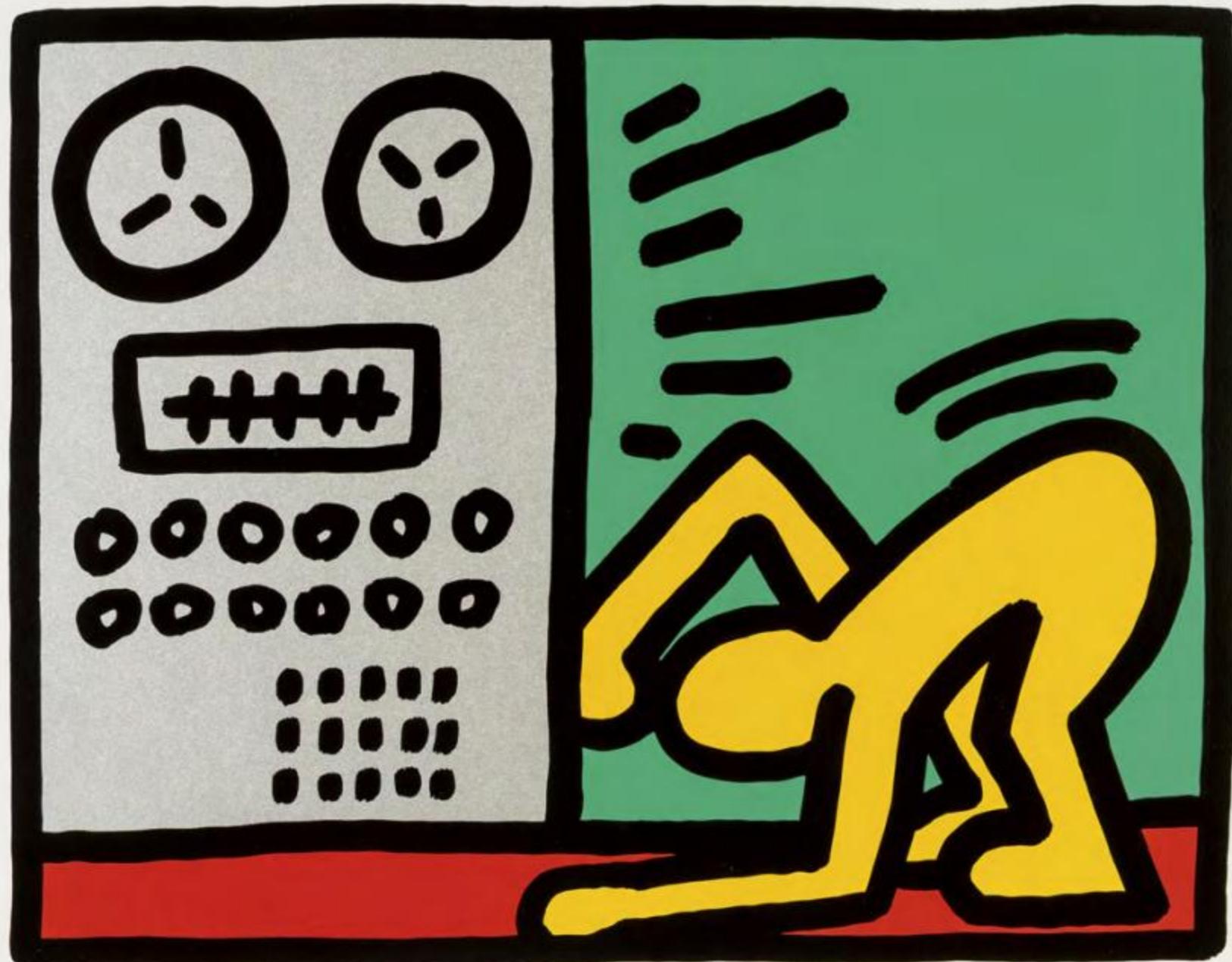
Keith Haring (1958-1990)

APOCALYPSE (SEE. LITTMANN P.102)

Screenprint in colours, 1988, signed and dated in pencil, numbered from the edition of 90, on Museum Board, published by George Mulder Fine Arts, New York, with his rubber stamp verso, the full sheet printed to the edges, sheet 965 x 965mm (38 x 38in) (unframed)

£7,000 - 9,000





13/200 K. Haring 87 ©

103

Keith Haring (1958-1990)

POP SHOP III (SEE LITTMANN P.93)

Screenprint in colours, 1987, signed, dated and numbered from the edition of 200 in pencil, on wove paper, with full margins, sheet 305 x 380mm (12 x 15in) (unframed)

£14,000 - 16,000



104

Keith Haring (1958-1990)

BAD BOYS, ONE PLATE (SEE. LITTMANN P.57)

Screenprint in colours, 1986, signed, dated and numbered from the edition of 30 in pencil, on BFK Rives paper, published by Bèbert, Amsterdam, with full margins, sheet 647 x 498mm (25½ x 19½in) (unframed)

£3,500 - 4,500



106

Keith Haring (1958-1990)

INTERNATIONAL VOLUNTEER DAY (LITTMANN P.93)

Lithograph printed in colours, 1988, signed numbered from the edition of 1000 in pencil, on wove paper, published by the World Federation of United Nations Associations, the full sheet printed to the edges, 215 x 280mm (8½ x 11¼in) (unframed)

£4,000 - 6,000



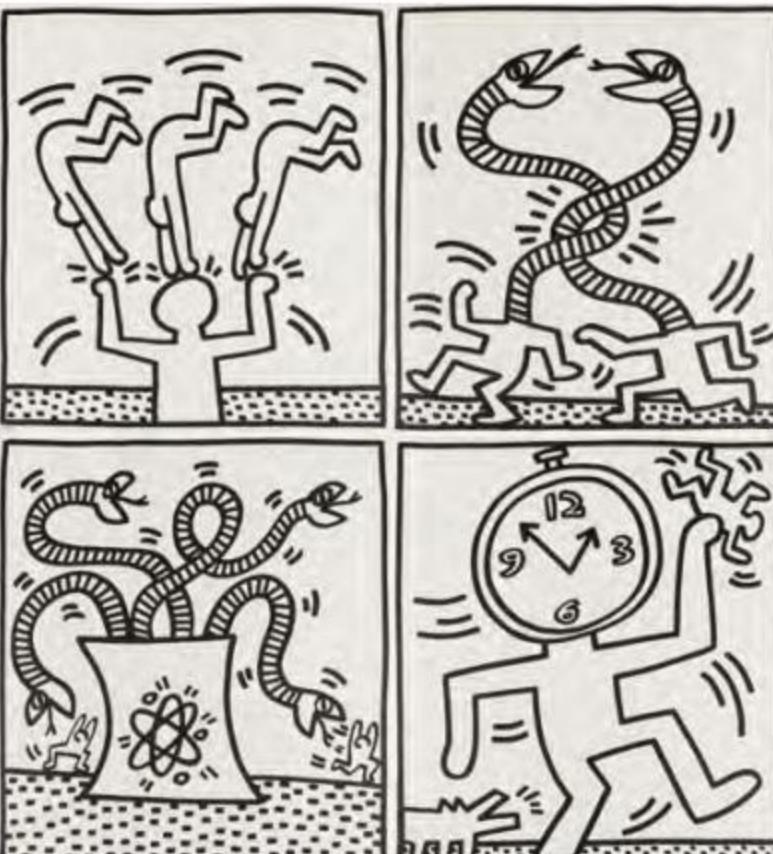
105

Keith Haring (1958-1990)

AGAINST ALL ODDS, FOUR PLATES

Four offset lithographs printed in colours, 1990, from the edition of 500, each on wove paper, published by Bebert Publishing House, Rotterdam, with margins, each sheet 200 x 240mm (8 x 9½in) (4) (unframed)

£1,000 - 2,000



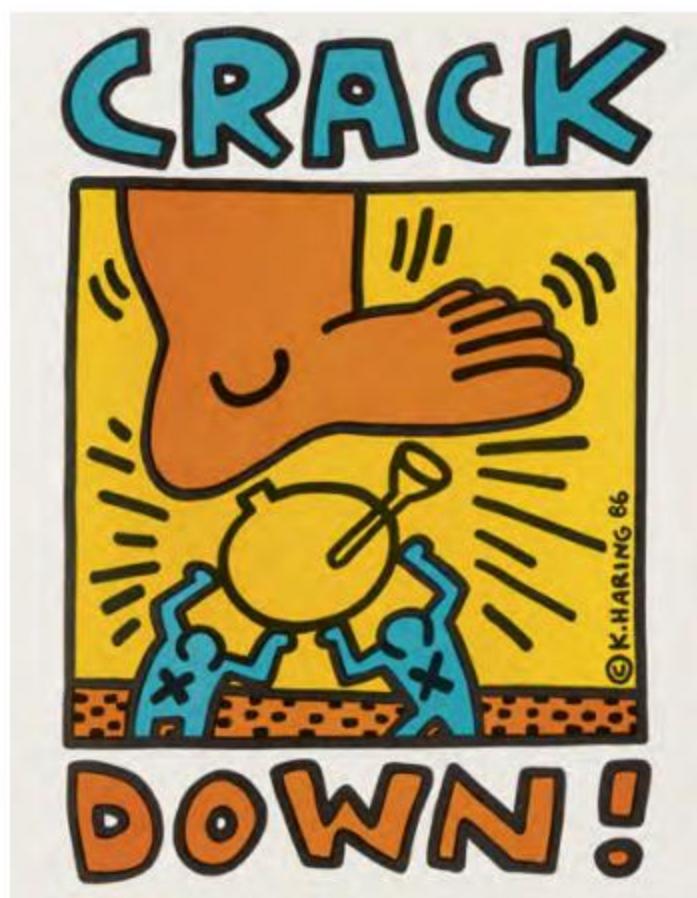
107

Keith Haring (1958-1990)

UNTITLED FROM LUCIO AMELIO

Four lithographs, 1983, the edition was 300, on smooth wove paper, printed by La Buona Stampa di Ercolano, published by Galleria Lucio Amelio, Naples, with full margins, sheet 469 x 332mm (18½ x 13½in) (4) (framed)

£1,500 - 2,000



108

Keith Haring (1958-1990) (after)

CRACK Down! (PRESTEL 47)

Offset lithograph printed in colours, 1986, from the edition of an unknown size, on wove paper, the full sheet, 560 x 434mm (22 x 17½in) (unframed)

£150 - 200



110

Keith Haring (1958-1990)

MONTREUX 1983 (PRESTEL 9)

Screenprint in colours, 1983, on thick wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, 700 x 1000mm (27½ x 39¾in) (unframed)

£300 - 500



109

Keith Haring (1958-1990)

MONTREUX 1983 (PRESTEL 8)

Screenprint in colours, 1983, on thick wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, 700 x 1000mm (27½ x 39¾in) (unframed)

£300 - 500



111

Keith Haring (1958-1990)

MONTREUX 1983 (PRESTEL 10)

Screenprint in colours, 1983, on thick wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, 700 x 1000mm (27½ x 39¾in) (unframed)

£300 - 500



112

Keith Haring (1958-1990) (after)

Untitled (Best Buddies)

Offset lithographic poster printed in colours, 1987, on glossy wove paper, with the artist's estate copyright stamp, sheet 800 x 600mm (31½ x 23½in) (unframed)

£300 - 500



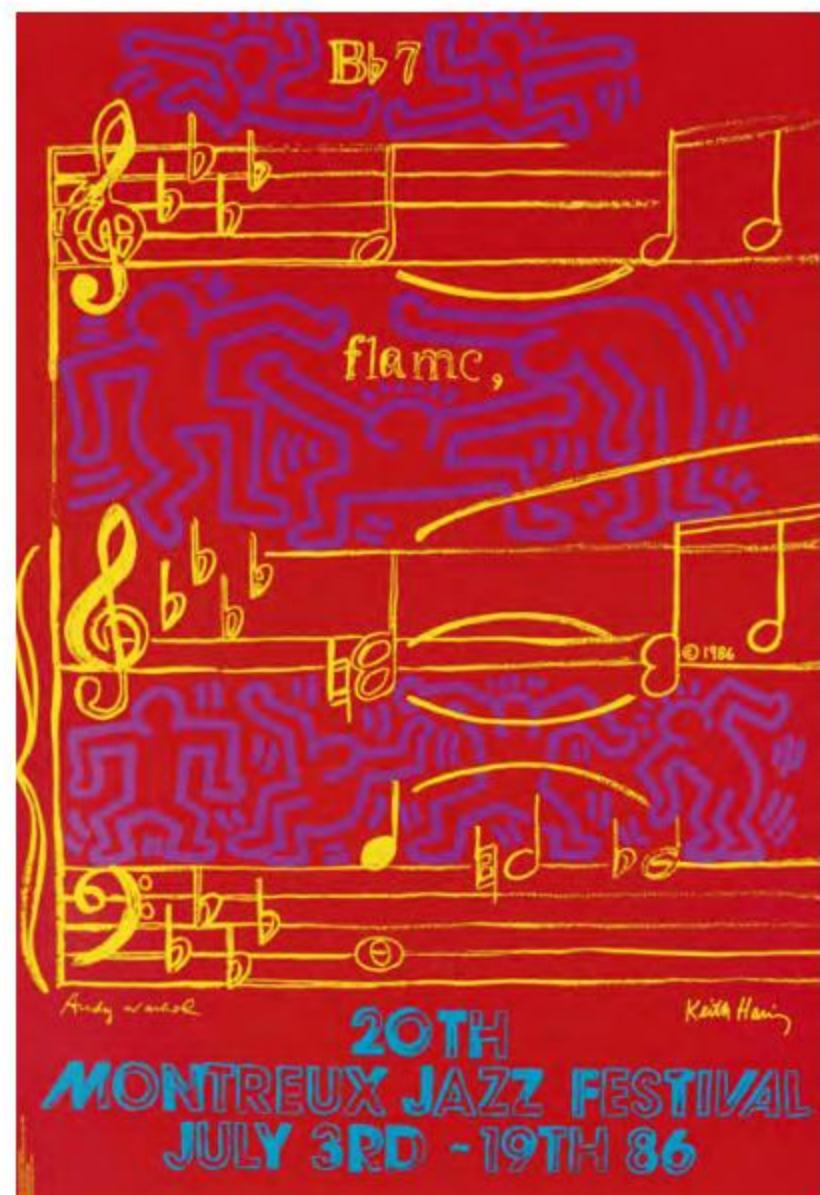
113

Keith Haring (1958-1990) (after)

Untitled (Playing People)

Offset lithographic poster printed in colours, 1987/2000, on wove paper, co-published by Te Neues and the Estate of Keith Haring, with the estate's copyright stamp, sheet 800 x 600mm (31½ x 23½in) (unframed)

£300 - 500



114

Andy Warhol (1928-1987) & Keith Haring (1958-1990)

20th Montreux Jazz Festival (MARECHAL 47)

Screenprint in colours, 1986, on thick wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, 1000 x 700mm (39¾ x 27½in) (unframed)

£500 - 700

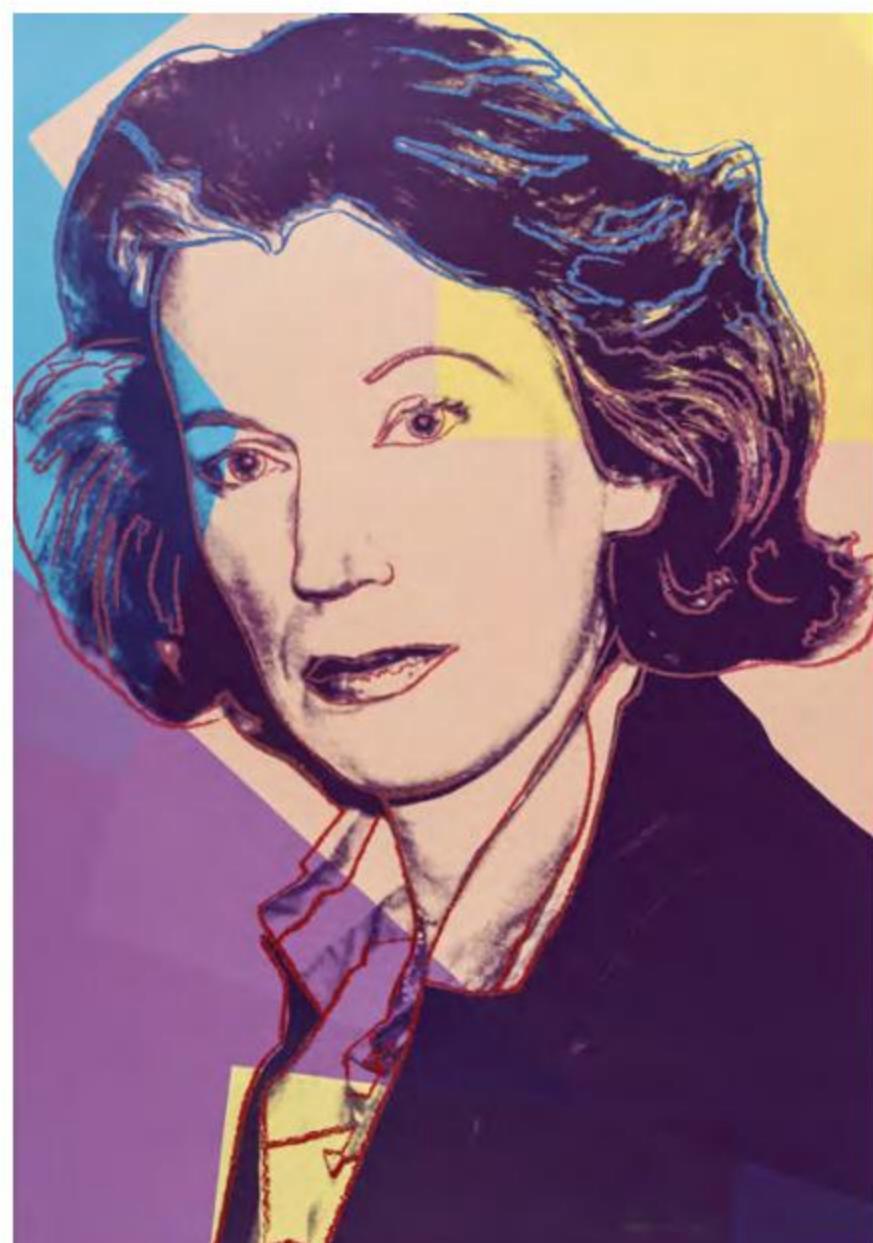
115

Andy Warhol (1928-1987)

MILDRED SCHEEL (FELDMAN AND SCHELLMANN 238)

Screenprint in colours with diamond dust, 1980, signed and numbered from the edition of 1000 in pencil, printed by Rupert Jasen Smith, New York, published by the Deutsche Krebshilfe e.V., Cologne, on Arches 88 wove paper, the full sheet printed to the edges, 775 x 546mm (30½ x 21½in) (unframed)

£5,000 - 7,000



116

Andy Warhol (1928-1987)

ERIC EMERSON (CHELSEA GIRLS) (FELDMANN & SCHELLMANN II.287)

Screenprint in colours, 1982, signed and numbered from the edition of 75 in pencil, on Somerset Satin White wove paper, printed by Porter-Wiener Studio, published by Anthology Film Archives, New York, with full margins, sheet 762 x 559mm (30 x 22in) (unframed)

£10,000 - 15,000

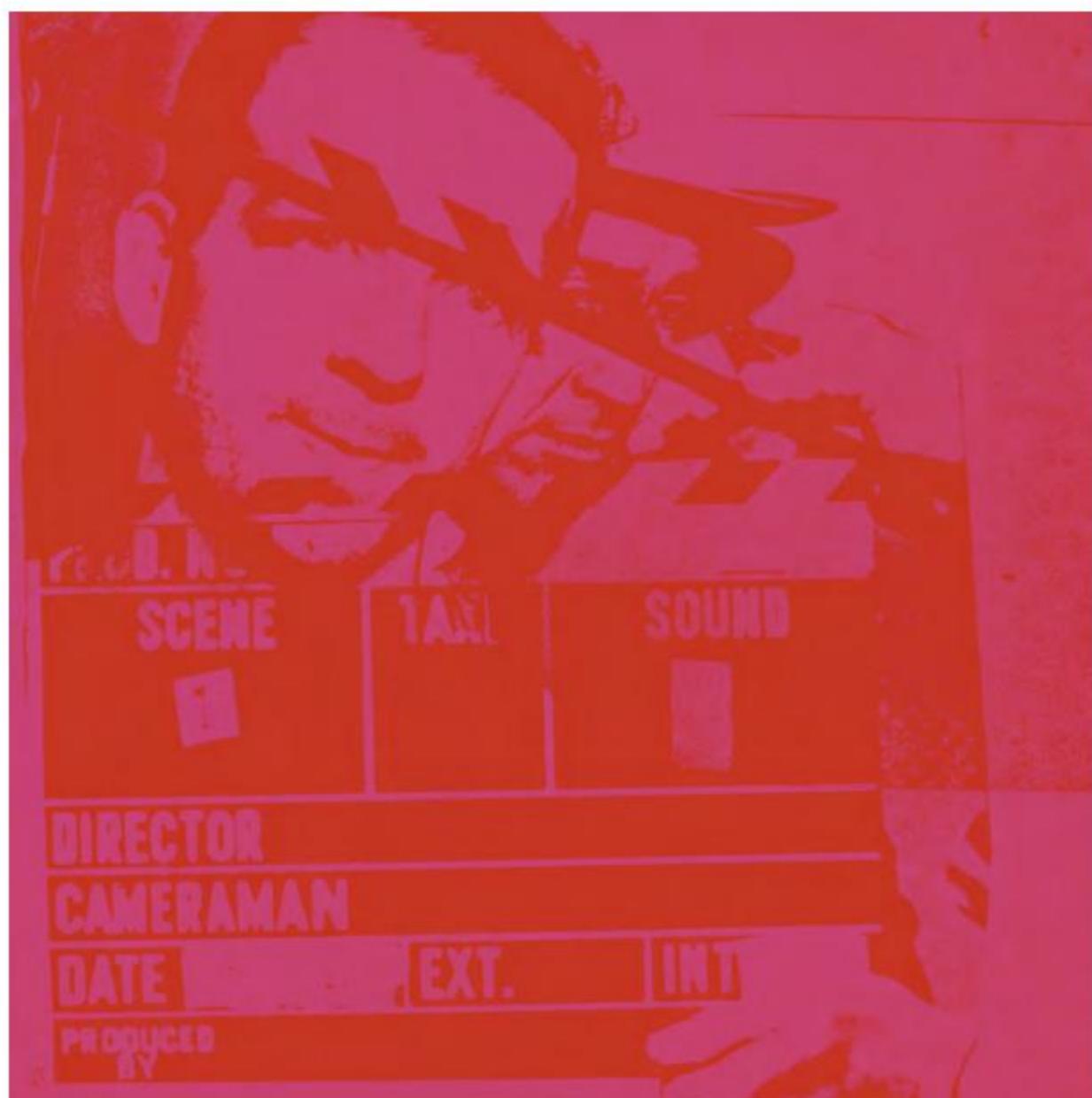
117

Andy Warhol (1928-1987)

FLASH - NOVEMBER 22 (FELDMAN AND SCHELLMANN 11.36)

Screenprint in colours, 1963, signed in blue ball-point pen and numbered from the edition of 200 verso, published by Racolin Press, New York, on wove paper, the full sheet printed to the edges, 565 x 559mm (22½ x 22in) (unframed)

£5,000 - 7,000



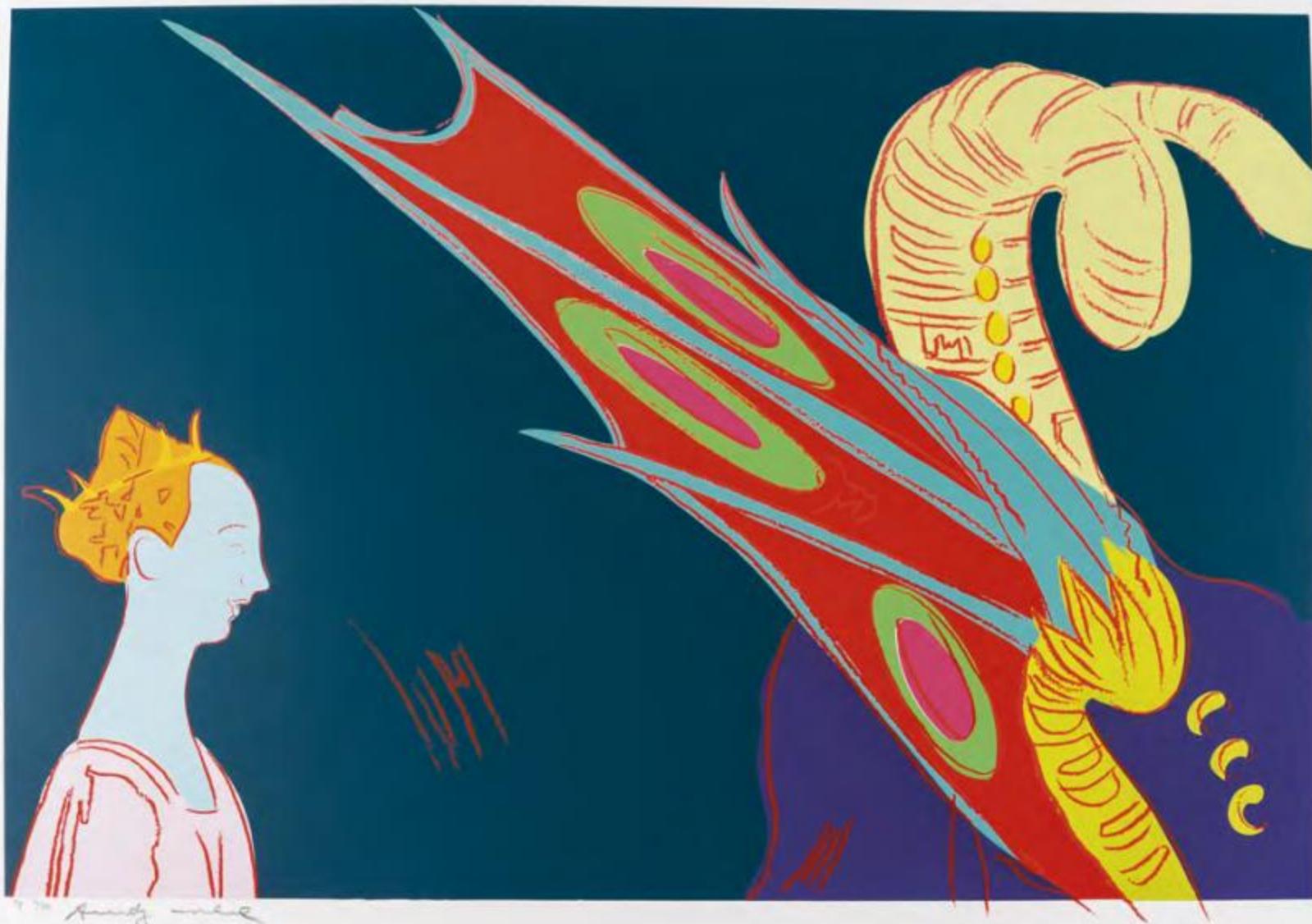
118

Andy Warhol (1928-1987)

FLASH - NOVEMBER 22 (FELDMAN AND SCHELLMANN 11.37)

Screenprint in colours, 1963, signed in blue ball-point pen and numbered from the edition of 200 verso, published by Racolin Press, New York, on wove paper, the full sheet printed to the edges, sheet 565 x 559mm (22½ x 22in) (unframed)

£5,000 - 7,000



119

Andy Warhol (1928-1987)

DETAILS OF RENAISSANCE PAINTINGS (PAOLO UCCELLO ST. GEORGE AND THE DRAGON) (FELDMAN & SCHELLMANN IIB.32)

The unique screenprint in colours, 1984, signed inscribed 'T.P.' in pencil, numbered from the edition of 36 unique trial proofs, printed by Rupert Jason Smith, published by Editions Schellmann and Klüser, Munich and New York, on Arches Aquarelle (Cold Pressed) wove paper, with full margins, sheet 813 x 1118mm (32 x 44in) (unframed)

£25,000 - 35,000



120

Andy Warhol (1928-1987)

INGRID BERGMAN. THE NUN (FELDMAN & SCHELLMANN 314)

Screenprint in colours, 1983, signed, dated and numbered from the edition of 250 in pencil, on Lenox Museum board, printed by Rupert Jasen Smith, New York, with his blindstamp, published by Galerie Börjeson, Malmö, with their blindstamp verso, the full sheet printed to the edges, sheet 964 x 964mm (36 x 36in) (framed)

£16,000 - 18,000

121

Andy Warhol (1928-1987)

MAO (FELDMAN AND SCHELLMANN II.125A)
Screenprint in colours, 1974, from the edition of
unknown size, published by Factory Additions,
New York, on wallpaper, the full sheet printed to
the edges, sheet 850 x 749mm (33½ x 29½in)
(unframed)

£2,500 - 3,500



© THE ESTATE AND FOUNDATION OF ANDY WARHOL



122

Andy Warhol (1928-1987) (after)

BRILLO POSTER FOR THE PASADENA ART MUSEUM
Screenprint in colours, 1970, from the edition of
unknown size, on wove paper, published by the
Pasadena Art Museum, the full sheet printed to
the edges, sheet 757 x 654mm (29⅓ x 25⅓in)
(unframed)

£1,500 - 2,000



123

Andy Warhol (1928-1987) (after)

MARILYN MONROE (SUNDAY B. MORNING)

Screenprint in colours with diamond dust additions, 2012, numbered from the edition of 2500 in pencil verso, on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, the full sheet printed to the edges, 915 x 915mm (36 x 36in) (unframed)

This work is accompanied by a certificate of authenticity issued by the publisher.

£800 - 1,200



125

Andy Warhol (1928-1987) (after)

DOLLAR SIGNS (SUNDAY B. MORNING) (SET OF FOUR)

The complete set of four screenprints in colours, 2013, each numbered from the edition of 1000 in pencil verso, on Archival Museum Board, published by Sunday B Morning, each with their rubber stamps in blue ink verso, each the full sheet printed to the edges, each 495 x 438mm (19½ x 17¼in) (unframed) (4)

Each print in this set is accompanied by a certificate of authenticity issued by the publisher.

£1,200 - 1,800



124

Andy Warhol (1928-1987) (after)

MONA LISA (SUNDAY B. MORNING) (SET OF THREE)

Screenprints in colours, 2019, each inscribed 'PP' and numbered from the edition of 1,500 in pencil verso, each a printer's proof aside from the standard edition, each on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, each the full sheet printed to the edges, each 890 x 585mm (35 x 23in) (unframed) (3)

This work is accompanied by a certificate of authenticity issued by the publisher.

£1,200 - 1,800



126

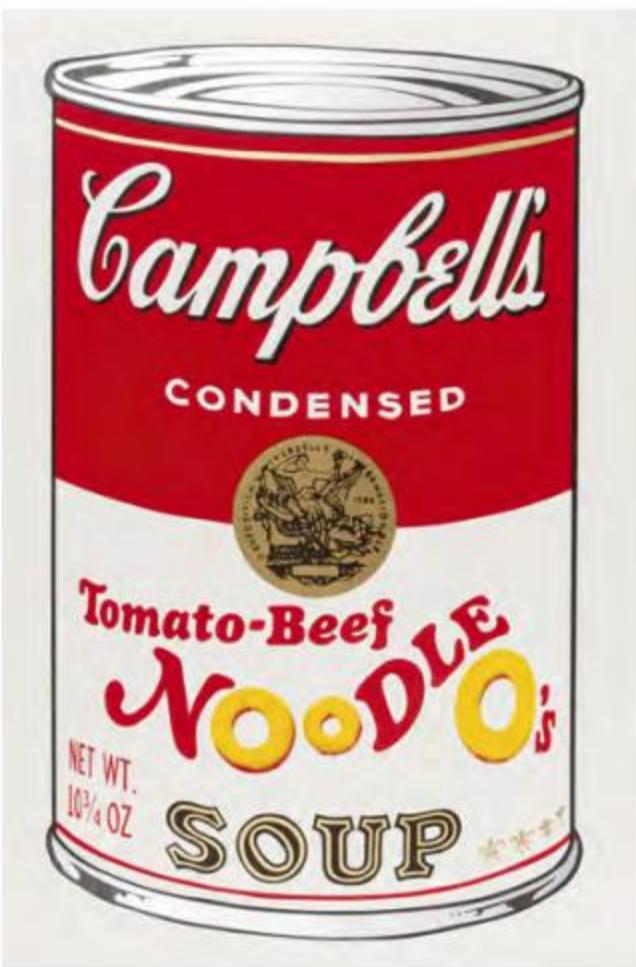
Andy Warhol (1928-1987) (after)

MARILYN (SUNDAY B. MORNING) (SET OF TEN)

The complete set of ten screenprints in colours, 2011, each numbered from the edition of 2000 verso, on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, the full sheet printed to the edges, 915 x 915mm (36 x 36in) (unframed) (10)

This work is accompanied by a certificate of authenticity issued by the publisher.

£1,500 - 2,000



127

Andy Warhol (1928-1987) (after)

SOUP CAN II (SUNDAY B. MORNING) (SET OF TEN)

The complete set of ten screenprints in colours, 2015, numbered from the edition of 1500 verso, on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, the full sheet printed to the edges, 890 x 585mm (35 x 23in) (unframed) (10)

This work is accompanied by a certificate of authenticity issued by the publisher.

£1,500 - 2,000



128

Andy Warhol (1928-1987) (after)

MARILYN (SUNDAY B. MORNING) (SET OF TEN)

The complete set of ten screenprints in colours, 2018, on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, the full sheet printed to the edges, 915 x 915mm (36 x 36in) (unframed) (10)

This work is accompanied by a certificate of authenticity issued by the publisher.

£1,500 - 2,000

129

Andy Warhol (1928-1987) (after)

SOUP CAN I (SUNDAY B. MORNING) (SET OF TEN)

The complete set of ten screenprints in colours, 2018, on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, the full sheet printed to the edges, 890 x 585mm (35 x 23in) (unframed) (10)

This work is accompanied by a certificate of authenticity issued by the publisher.

£1,500 - 2,000



130

Andy Warhol (1928-1987) (after)

MAO (SUNDAY B MORNING) (SET OF FIVE)

The complete set of five screenprints in colours, 2011, each on Archival Museum Board, printed and published by Sunday B Morning, with their blue inkstamps verso, each the full sheet printed to the edges, each 850 x 750mm (33 1/2 x 29 1/2in) (unframed) (5)

This lot is accompanied by a certificate of authenticity issued by the Publisher.

£700 - 1,000

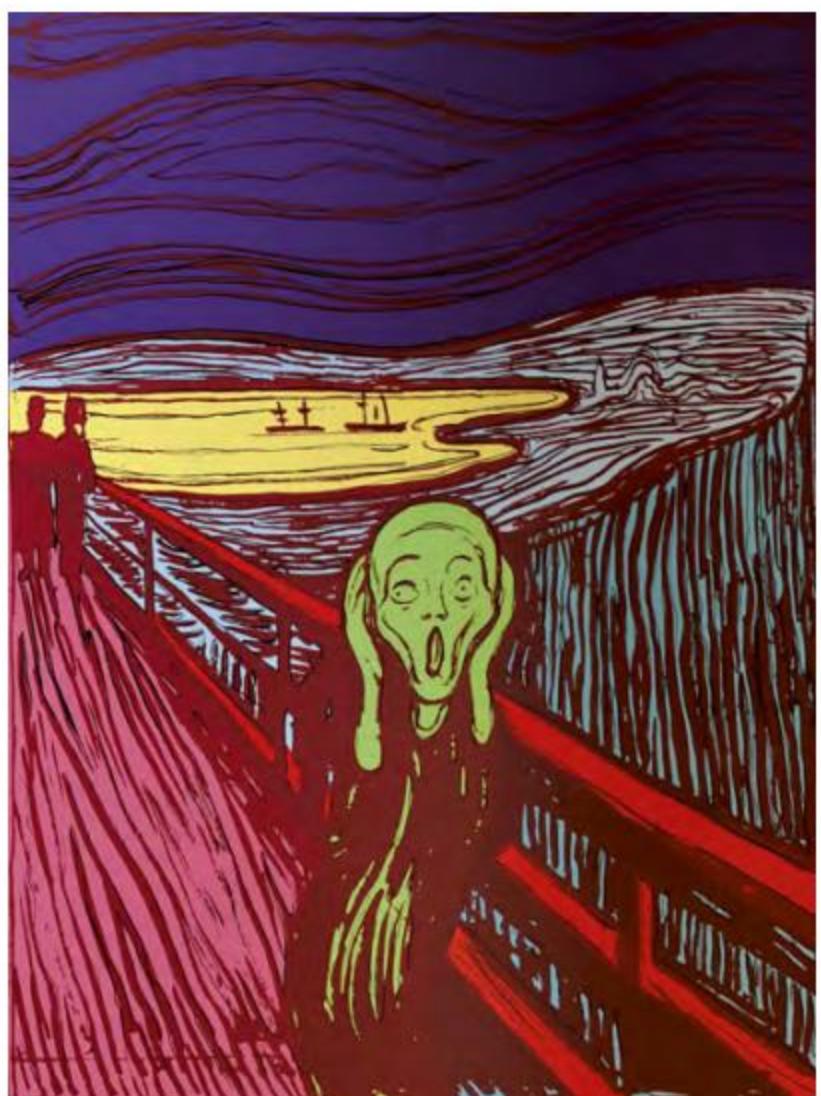
131

Andy Warhol (1928-1987) (after)

THE SCREAM (SUNDAY B. MORNING) (SET OF THREE)

The complete set of three screenprints in colours, 2017, each numbered from the edition of 1500 verso, on Archival Museum Board, published by Sunday B Morning, each with their rubber stamps in blue ink verso, each the full sheet printed to the edges, each 890 x 640mm (35½ x 25½in) (unframed) (3)
Each print in this set is accompanied by a certificate of authenticity issued by the publisher.

£1,000 - 1,500



132

Andy Warhol (1928-1987) (after)

FLOWERS (SUNDAY B. MORNING) (SET OF TEN)

The complete set of ten screenprints in colours, 2018, on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, the full sheet printed to the edges, 915 x 915mm (36 x 36in) (unframed) (10)

This work is accompanied by a certificate of authenticity issued by the publisher.

£1,500 - 2,000

ANDY WARHOL'S EXPOSURES

photographs by Andy Warhol
text by Andy Warhol with Bob Colacello

HUTCHINSON

133

Andy Warhol (1928-1987)

EXPOSURES

Book, 1979, signed in black ink on the title page, original black cloth, spine lettered in silver, with original dust jacket published by Hutchinson, London, overall 291 x 241mm (11½ x 9½in) (vol)

£300 - 500



134

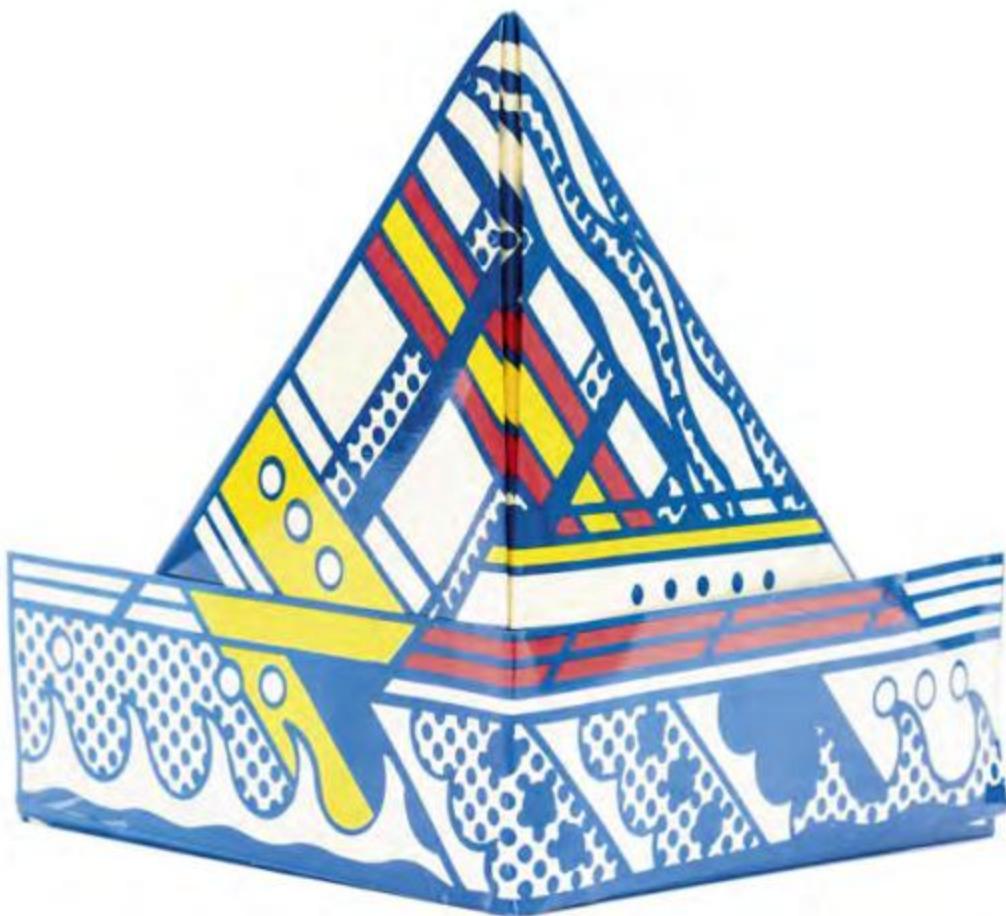
134

Andy Warhol (1928-1987)

KIKU (NOT IN FELDMAN & SCHELLMANN)

The complete deluxe book, 1983, containing the screenprint in colours, the edition was 1500, on thick wove paper, published by Gendai Hanga Center, Tokyo, on the occasion of their exhibition 'Andy Warhol', bound as issued within the original grey cloth boards with embossed title in silver, overall, 285 x 212 x 18mm (11 1/4 x 8 3/8 x 3/4) (vol)

£1,200 - 1,800



135

135

Roy Lichtenstein (1923-1997)

HAT (CORLETT III.9)

Offset lithograph printed in colours, 1968, the edition was 2000, on a sheet of folded plastic coated wove paper, as included in the portfolio S.M.S volume 4, printed by Omega Graphics, published by Letter Edged in Black Press, New York, the full sheet printed to the edges, sheet, 184 x 361mm (7 1/4 x 14 1/4 in) (unframed)

£800 - 1,200

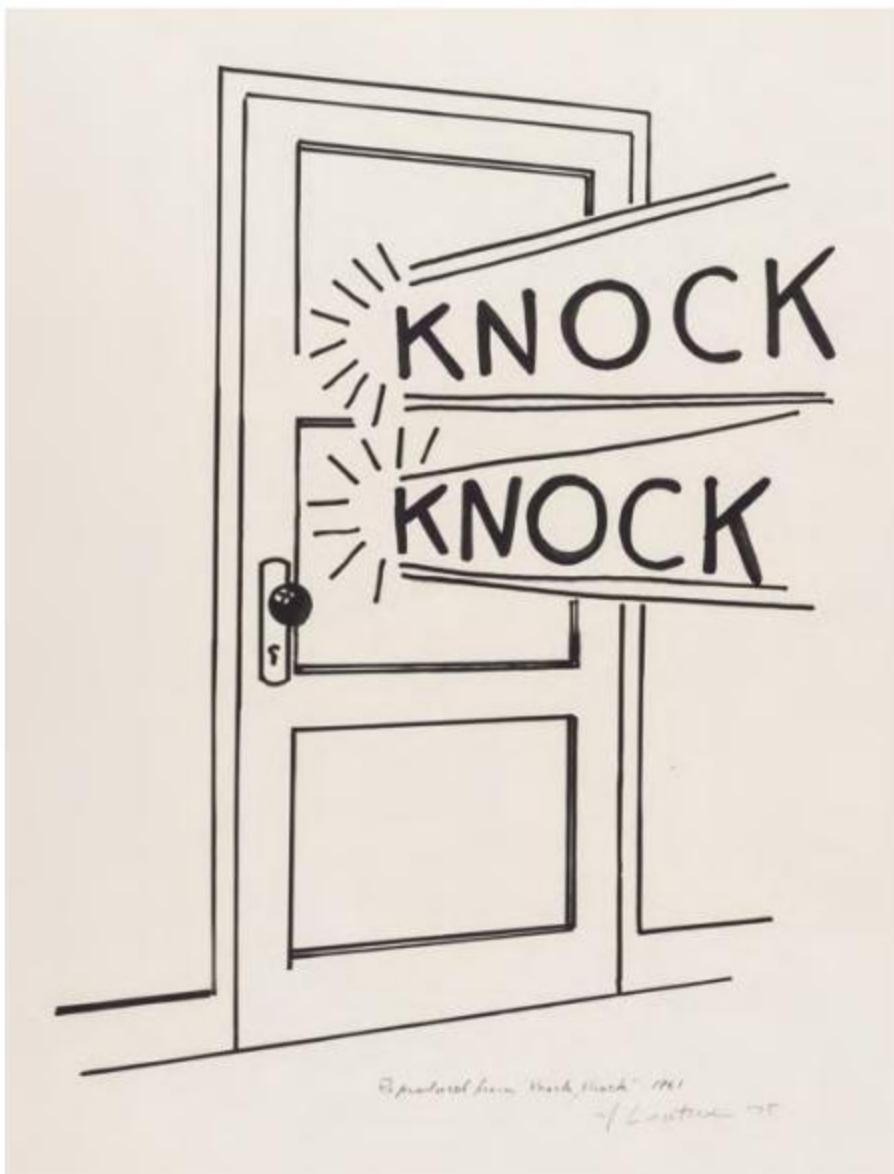
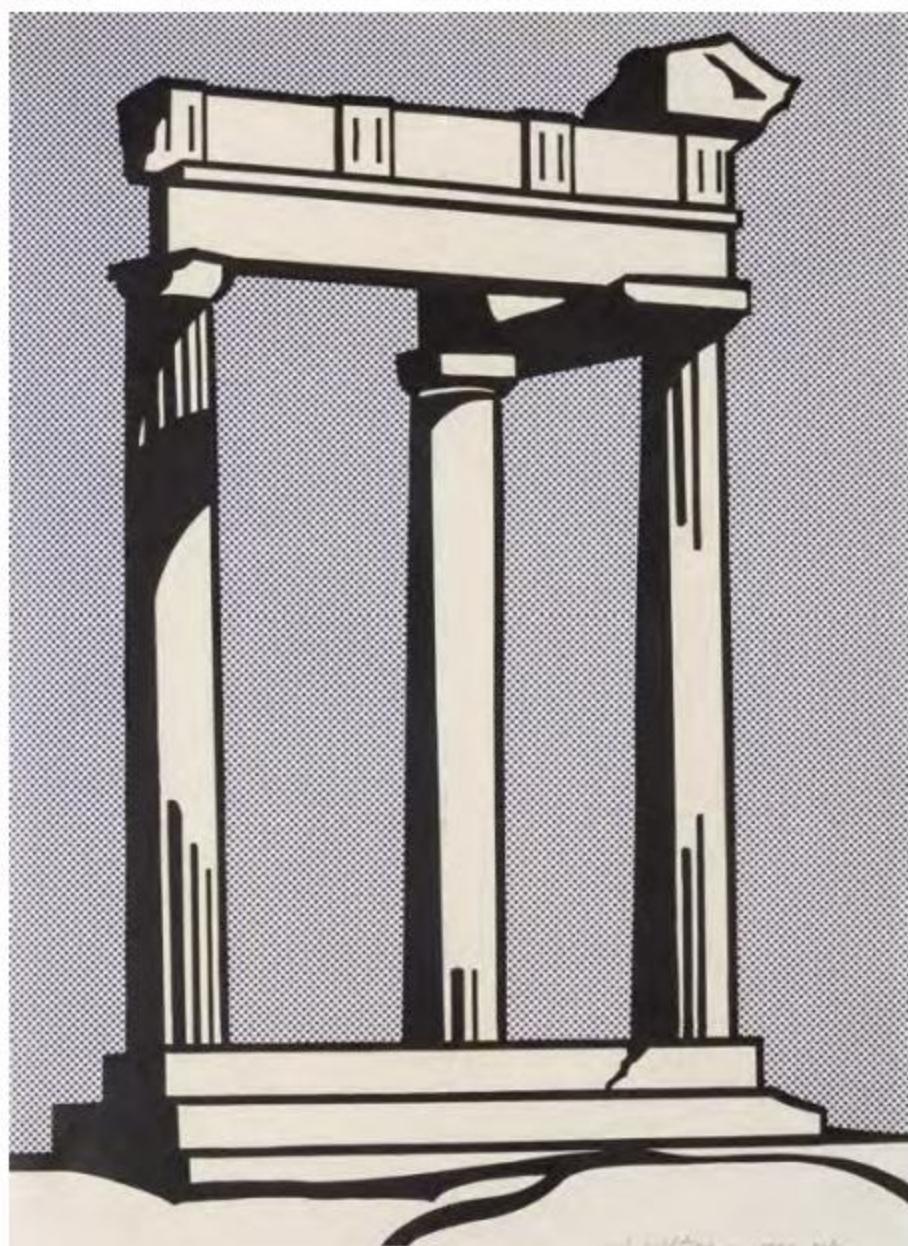
136

Roy Lichtenstein (1923-1997)

TEMPLE (CORLETT II.3)

Lithograph printed in colours, 1964, signed, dated and numbered from the edition of 300 in pencil, on wove paper, published by the Leo Castelli Gallery, New York, with margins, image 585 x 435mm (23 x 17½in) (unframed)

£6,000 - 8,000



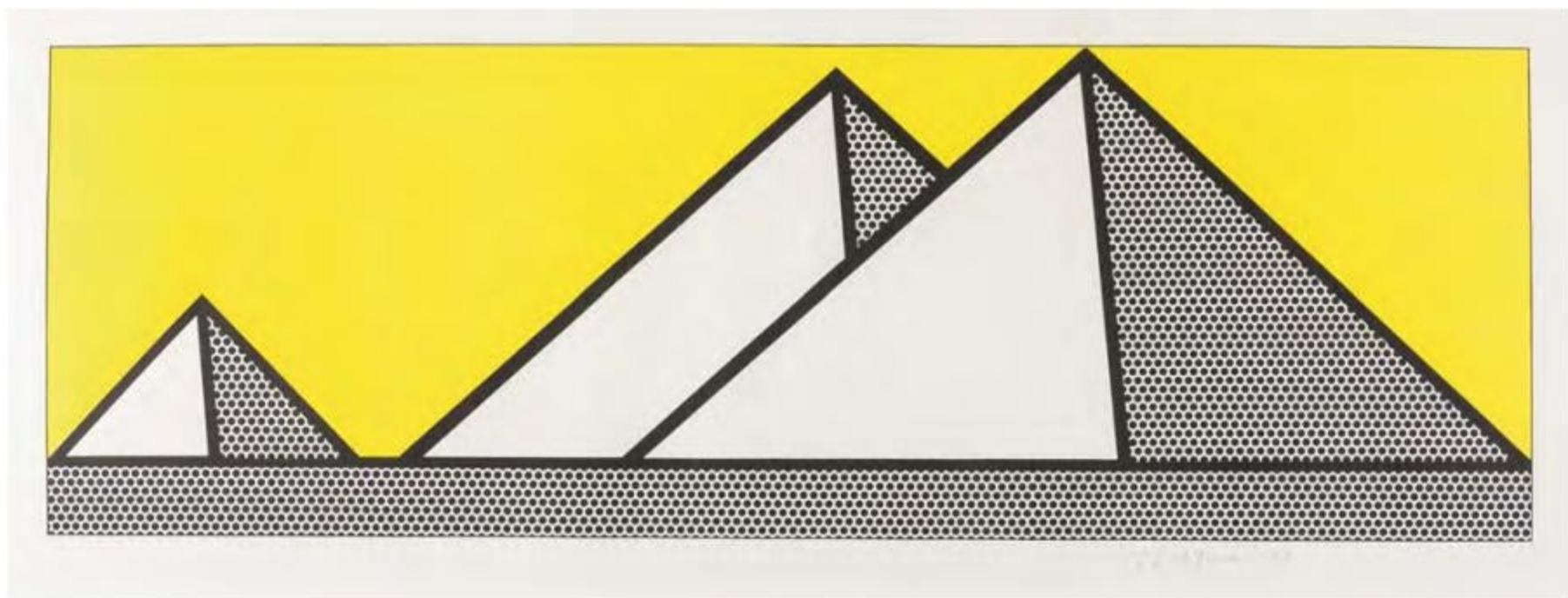
137

Roy Lichtenstein (1923-1997)

KNOCK KNOCK (CORLETT APP.8)

Lino-cut, 1975, signed and dated in pencil, the edition was circa 100, on Arches paper, published by the Centre National d'Art Contemporain, Paris, with full margins, sheet 572 x 400mm (22½ x 15¾in) (unframed)

£6,000 - 8,000



138

Roy Lichtenstein (1923-1997)

PYRAMIDS (CORLETT 87)

Lithograph printed in colours, 1969, a fine, fresh impression, signed and dated in pencil, the edition was 101, printed at Atelier Mourlot, published by the artist for the Print Collectors of the Friends of Art, Kansas City, Missouri, on Arches paper, with full margins, sheet 419 x 988mm (16½ x 38¾in) (unframed)

£8,000 - 12,000



139

Sam Francis (1923-1994)

UNTITLED (SFS-89)

Unique monotype in colours, 1989, with the Sam Francis Estate stamp verso, on Arches paper, the full sheet printed near to the edges, sheet 573 x 763mm (22½ x 30in) (framed)

This monotype is accompanied by a certificate of authenticity issued by the estate of the artist and the Litho Shop Inc., Santa Monica.

£12,000 - 15,000



140

140

Sam Francis (1923-1994)

UNTITLED (LEMBARK 263)

Lithograph printed in colours, 1984, signed in pencil, numbered from the edition of 250, as included in the portfolio Eight by Eight to Celebrate the Temporary Contemporary, published by the Museum of Contemporary Art, Los Angeles, on BFK Rives paper, the full sheet printed to the edges, sheet 1066 x 731mm (42 x 27¾in) (unframed)

£3,000 - 5,000

141

Allan D'Arcangelo (1930-1998)

LANDSCAPE III

Screenprint in colours, 1965, signed, dated and numbered from the edition of 200 in pencil, on wove paper, as included in 11 Pop Artist's Volume III, published by Leo Castelli Gallery, New York, the full sheet printed to the edges, 1009 x 755mm (39¾ x 29¾in) (unframed)

£400 - 600

142

Allan D'Arcangelo (1930-1998)

RESONANCE

Screenprint in colours, 1978, signed and dated in pencil, numbered from the 150, on wove paper with full margins, 765 x 511mm (30½ x 20½in) (unframed)

£400 - 600



141



142

143

Dieter Roth (1930-1998)

COLOGNE (KÖLN) (DOBKE 134)

Unique screenprint in colours, 1970, signed and dated in pencil, one of 110 unique colour variants, on firm yellow wove paper, printed by Hartmut Kaminski, published by Dieter Roth, Düsseldorf, the full sheet printed near to the edges, 700 x 1000mm (27½ x 39¾in) (framed)

£2,500 - 3,500 ARR



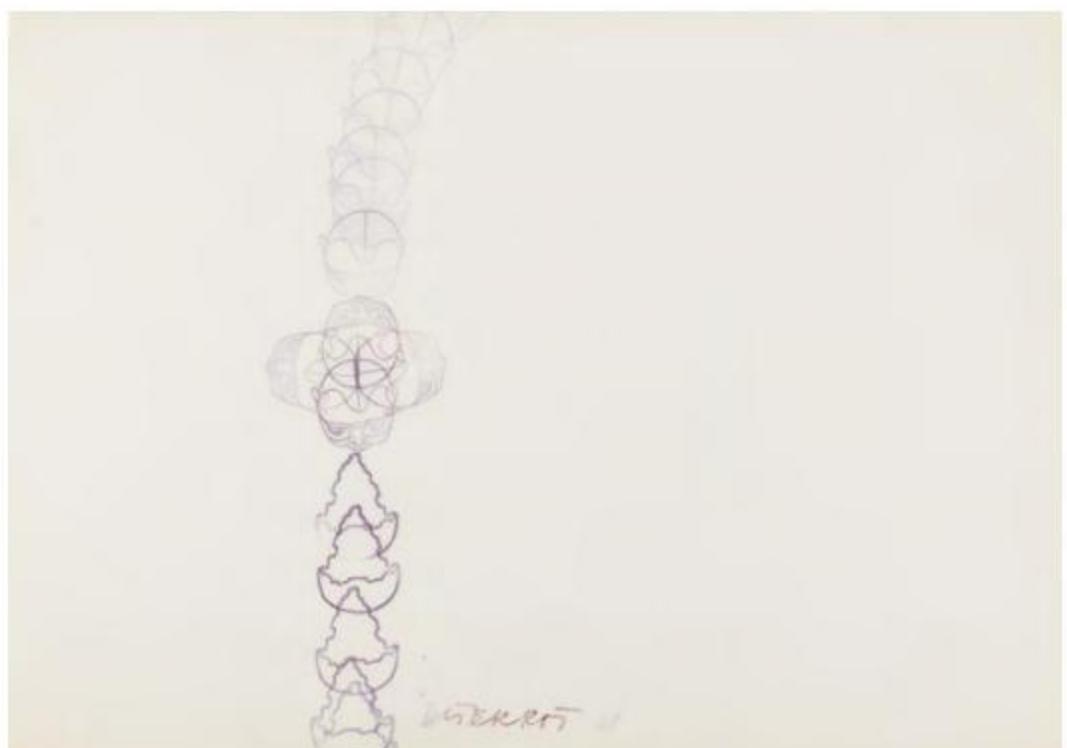
145

Dieter Roth (1930-1998)

STEMPELGRAFIK (SEE. DOBKE UNIQUE PIECES P.227)

Unique rubber stamp drawing in colours, 1968, signed and dated in red ink, from the edition of 150 unique stamp drawings, on tracing paper, as included in the portfolio Kölner Kunstmarkt 68, the full sheet printed to the edges, within the original paper sleeve with the title printed on the front, sheet 323 x 455mm (12¾ x 16¾in) (unframed)

£1,000 - 1,500 ARR



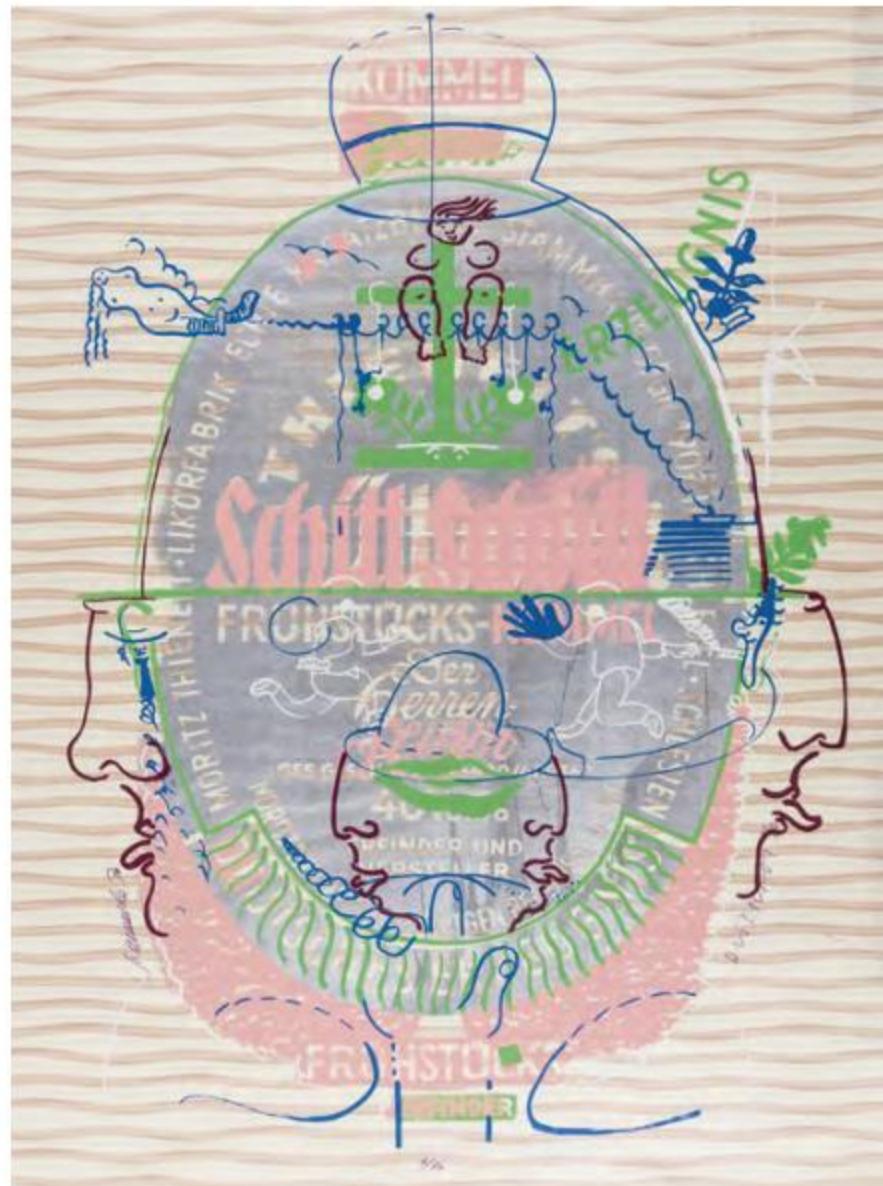
146

Dieter Roth (1930-1998)

COMPOSITION V (DOBKE 448)

Etching with drypoint, 1979, signed in pencil, from the edition of 268, on wove paper, printed by Hartmut Frielinghaus, Hamburg, published by Griffelkunst Vereinigung, Hamburg, with full margins, sheet 389 x 284mm (15½ x 11¼in) (unframed)

£200 - 300 ARR



147

Dieter Roth (1930-1998) & Stefan Wewerka (1928-2013)

SMALL KUMMELLING (DOBKE 228)

Unique screenprint with watercolour, 1970, signed and dated by each artist in crayon, numbered from the edition of 12 in crayon, printed by Hartmut Kaminski, Dusseldorf, published by Edition Kummel, Cologne, the full sheet, 700 x 500mm (27½ x 20in) (unframed)

£1,000 - 1,500 ARR

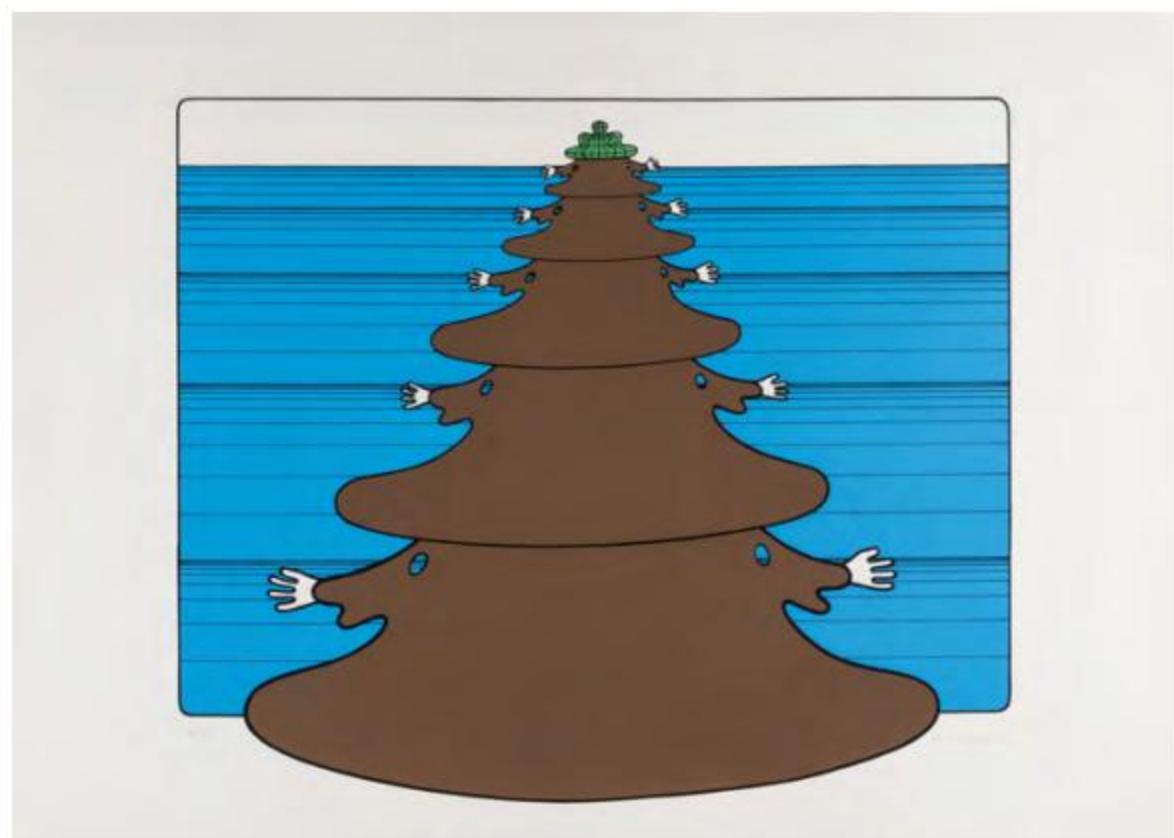
148

Dieter Roth (1930-1998)

CAKE BY THE SEA (DOBKE 147)

Screenprint in colours, 1970, signed and dated in pencil, numbered from the edition of 100 unique impressions, printed by Hartmut Kaminski, Düsseldorf, published by the Kunstverein Wuppertal, on wove paper, with full margins, 625 x 900mm (24½ x 35½in) (unframed)

£600 - 800 ARR



149

Dieter Roth (1930-1998) &

Stefan Wewerka (1928-2013)

WORLDOUT OBJECTS (DOBKE 221)

Unique screenprint in colours,
1970, signed and dated by each
artist in pencil, inscribed from the
edition of 125 in pencil, on wove
paper, sheet 650 x 650mm
(25½ x 25½in) (unframed)

£1,000 - 1,500

ARR



149

150

Nan Goldin (b.1953)

AFRICA, PAVILLON DUFOUR, VERSAILLES

Digital print in colours, 2019,
signed in gold pen and numbered
from the edition of 250 in black
ink, on gloss photographic paper,
published by the Vinyl Factory,
London, housed within the
original record sleeve with the LP,
sheet 305 x 305mm (12 x 12in)
(unframed)

£500 - 700

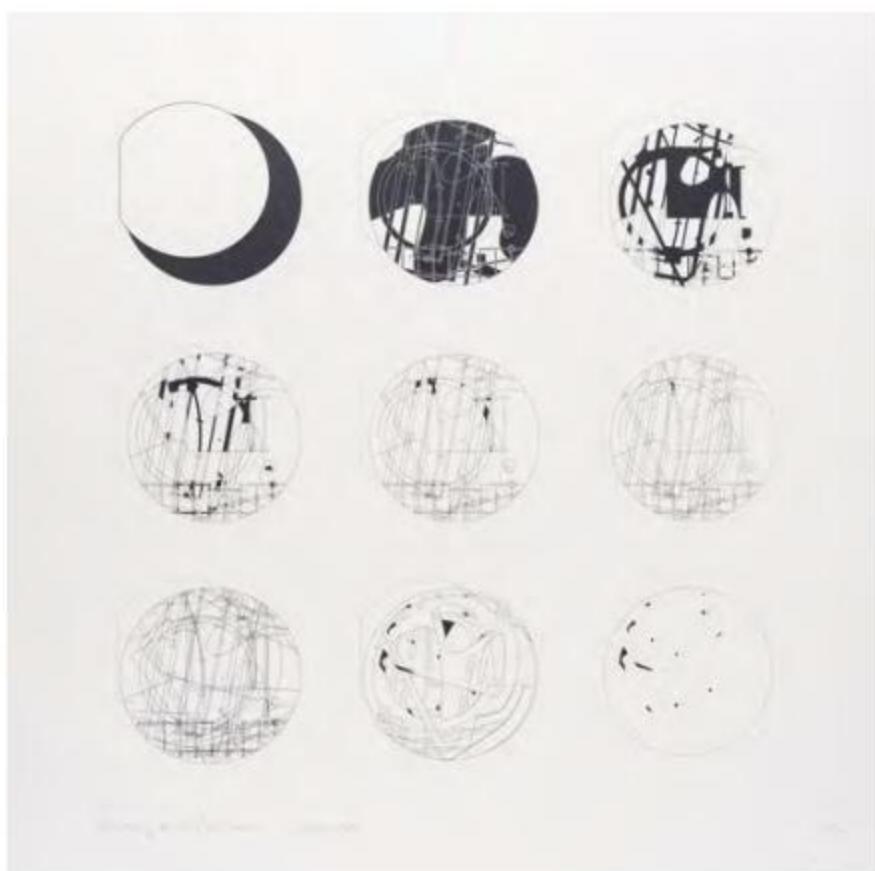


150



151
Beatriz Milhazes (b.1960)

LOVE AND PEACE
Ceramic, 2015, signed and numbered from the edition of 100 on the base, diameter 420mm (16½in) (multiple)
Accompanied by certificate of authenticity issued by the publisher.
£800 - 1,200



153
Ai Weiwei (b.1957)
SERPENTINE GALLERY PAVILION
Screenprint, 2012, signed and numbered from the edition of 200 in pencil, also signed by the architects Herzog & de Meuron, on heavy wove paper, published by the Serpentine Gallery, London, the full sheet, 840 x 840mm (33 x 33in) (unframed)
£1,500 - 2,000



152
Ai Weiwei (b.1957)
FREE SPEECH

Hand painted porcelain, 2014, signed and numbered from the edition of 60 on the accompanying certificate of authenticity issued by the publisher, published by the Vancouver Art Gallery, Vancouver, overall 50 x 40 x 8mm (2 x 1½ x ¼in) (multiple)
£2,500 - 3,500



154
Franz West (1947-2012)
PLATONIC MOON

C-print in colours, 2003, initialed in black ink, from the edition of 350, on wove paper, published by the Whitechapel, Gallery, London, image 290 x 415mm (11¾ x 16¼in) (framed)
£600 - 800 ARR



155
Prem Sahib (b.1982)

OUTING

Laser print on black wove paper, 2015, signed and numbered from the edition of 85, published by Institute of Contemporary Arts, London, the full sheet 420 x 297mm (16½ x 11¾in) (framed)

£300 - 500 ARR



156
Akim Monet (b.1968)

DOMUS ADRIANI (HADRIAN'S ALEXANDRIAN GARDENS)

The complete set of eight pigment prints in colours, 2007, each signed and numbered from the edition of 24 in pencil, on Photorag Cotton Watercolour paper, published by Laumont Editions, New York, with full margins, with colophon, title and text pages, the sheets loose (as issued), contained in the original brown fabric-covered portfolio with printed title, portfolio 635 x 495 x 45mm (25 x 19½ x 1¾in) (8) (unframed)

£1,000 - 1,500



157
Agnes Martin (1912-2004)

PAINTINGS AND DRAWINGS 1974-1990 (SUITE OF 10)

The complete set of 10 lithographs printed in colours, 1991, from the edition of 2500, on firm transparency paper, printed by Nemela & Lenzen, Mönchengladbach, each sheet 298 x 298mm (11¾ x 11¾in) (10) (unframed)

£2,500 - 3,500

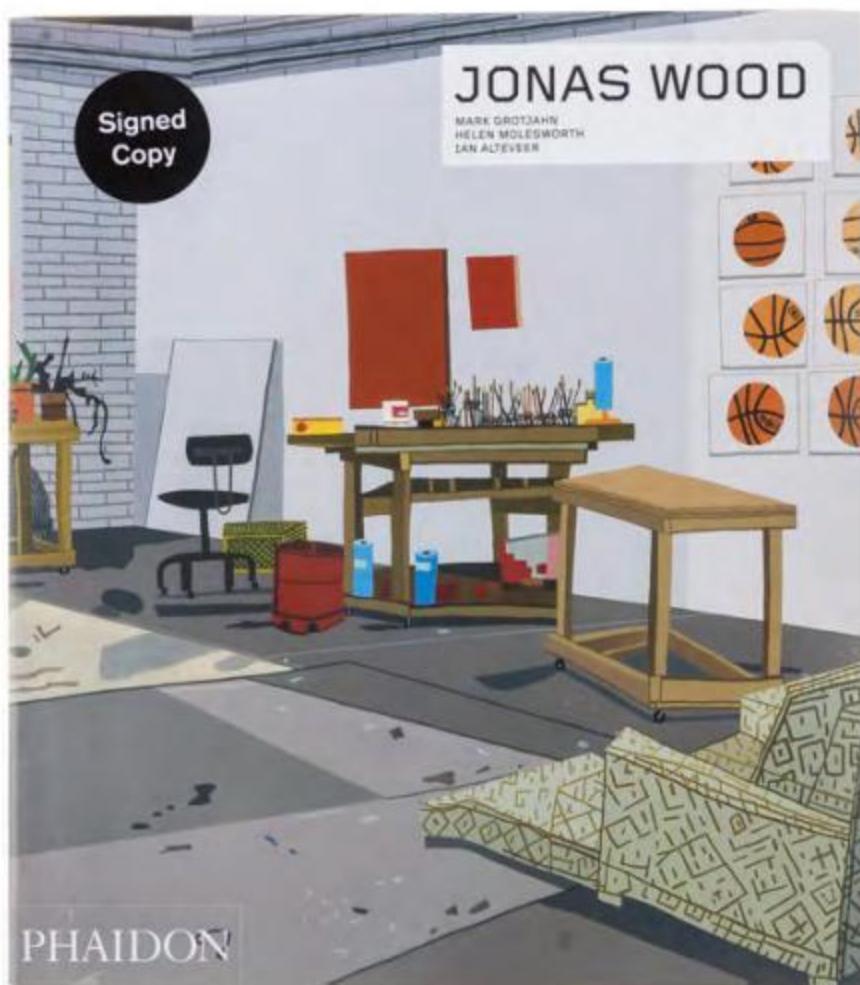
158

Jonas Wood (b.1977)

LARGE SHELF STILL LIFE 2017

Offset lithograph printed in colours, 2017, on wove paper, the full sheet printed to the edges, 595 x 595mm (28 $\frac{3}{8}$ x 28 $\frac{3}{8}$ in) (unframed)

£300 - 500



160

Raymond Pettibon (b.1957)

UNTITLED (WE STILL HAVE SOMETHING EASY TO DESTROY)

Screenprint, signed and numbered from the edition of 120 in pencil, on wove paper, the full sheet, 915 x 610mm (36 x 24in) (framed)

£500 - 700



YOU HAVE STILL SOMETHING TO DESTROY. — TO LEVEL, AS WE USED TO
LAY IN THE STATES, — AND AS LONG AS THAT LASTS, YOU CAN HAVE TWO
PARTIES: CHRISTMAS, AND EASTER.

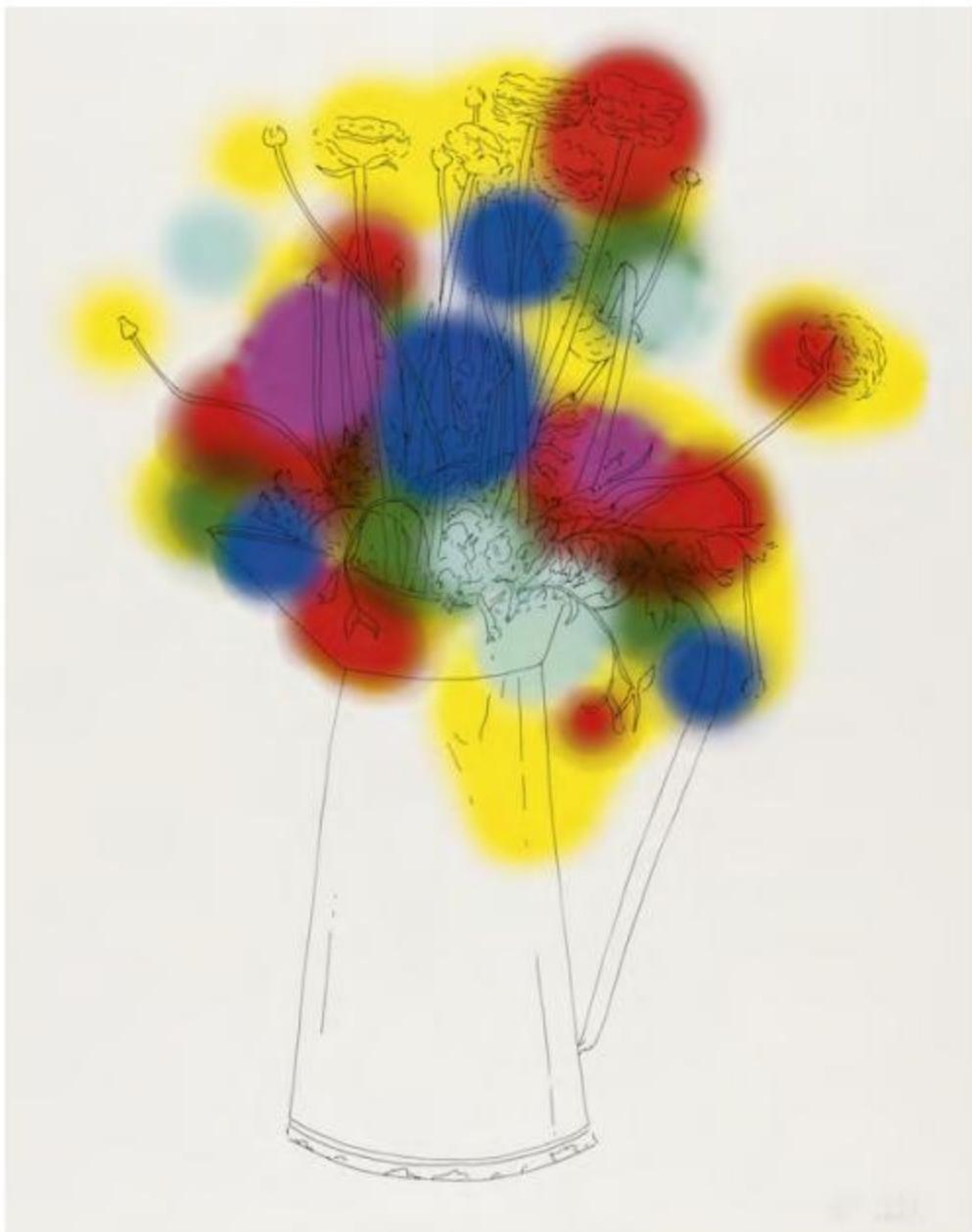
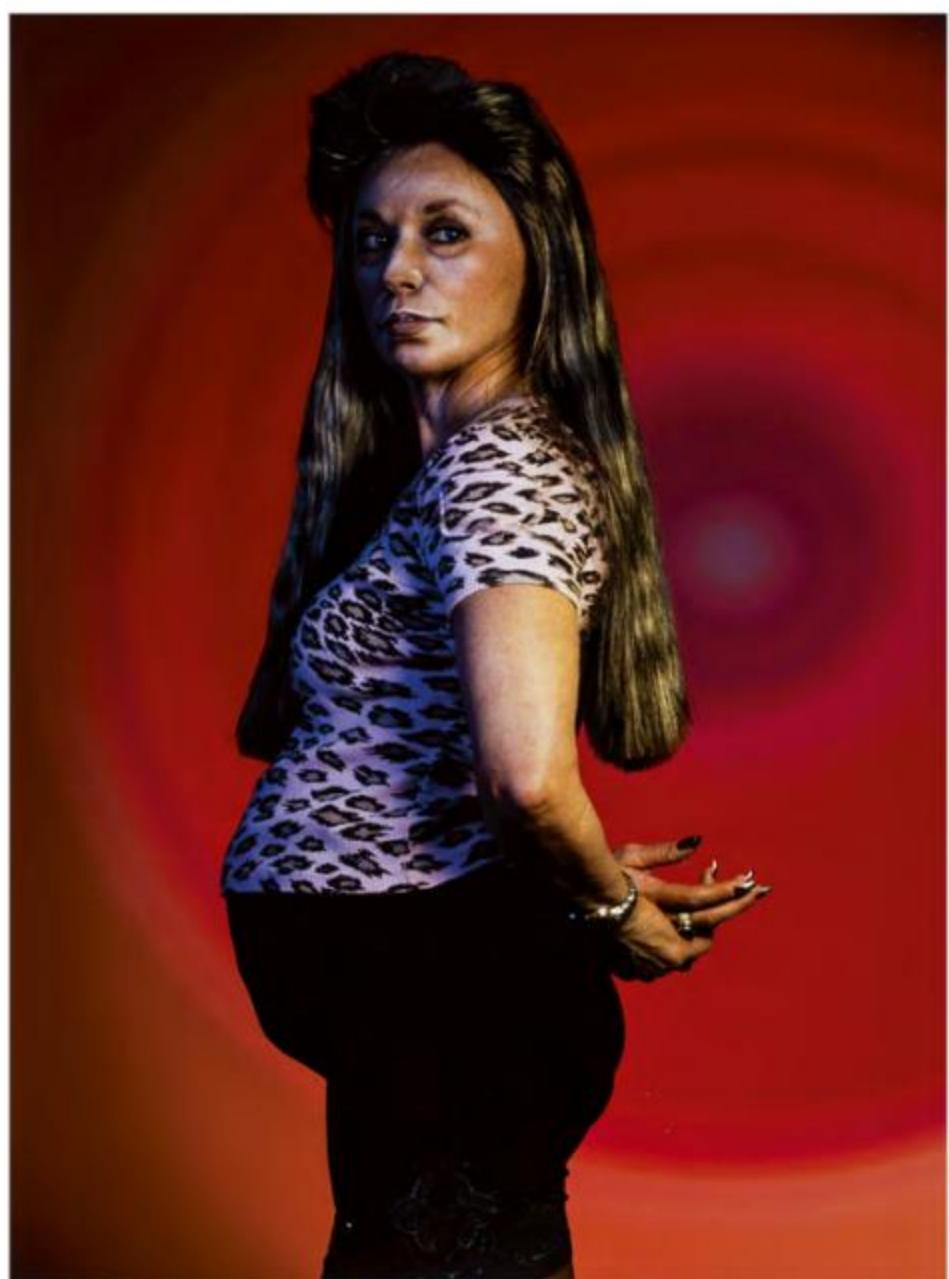
161

Cindy Sherman (b.1954)

UNTITLED

Lambda print in colours, 2002-2004, signed, dated and numbered from the edition of 350 in black ink verso, published by the Serpentine Gallery, London, on smooth wove paper, with full margins, 660 x 400mm (26 x 15¾in) (unframed)

£2,500 - 3,000



162

Nicolas Party (b.1980)

FLOWERS AND A FEW COLOURS

Screenprint in colours, 2013, signed and numbered from the edition of 40 in pencil, on wove paper, published by Glasgow Print Studio, Glasgow, the full sheet, 915 x 720mm (36 x 28½in) (unframed)

£2,000 - 3,000



163

Nancy Fouts (b.1945)

OWL WITH BUTTERFLY

C-print in colours, 2012, signed and numbered from the edition of 100 in pencil, on wove paper, the full sheet, 910 x 600mm (35 3/4 x 23 5/8in) (unframed)

£100 - 150



164

Lee Bontecou (b.1931)

UNTITLED

Lithograph, 1973, signed and numbered from the edition of 300 in silver crayon, on wove paper, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 225 x 225mm (8 3/4 x 8 3/4in) (unframed)

£1,200 - 1,800



165

John Chamberlain (1927-2011)

UNTITLED

Lithograph printed in colours, 1973, signed and numbered from the edition of 300 in black ink, on acetate, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 225 x 225mm (8 3/4 x 8 3/4in) (unframed)

£700 - 1,000

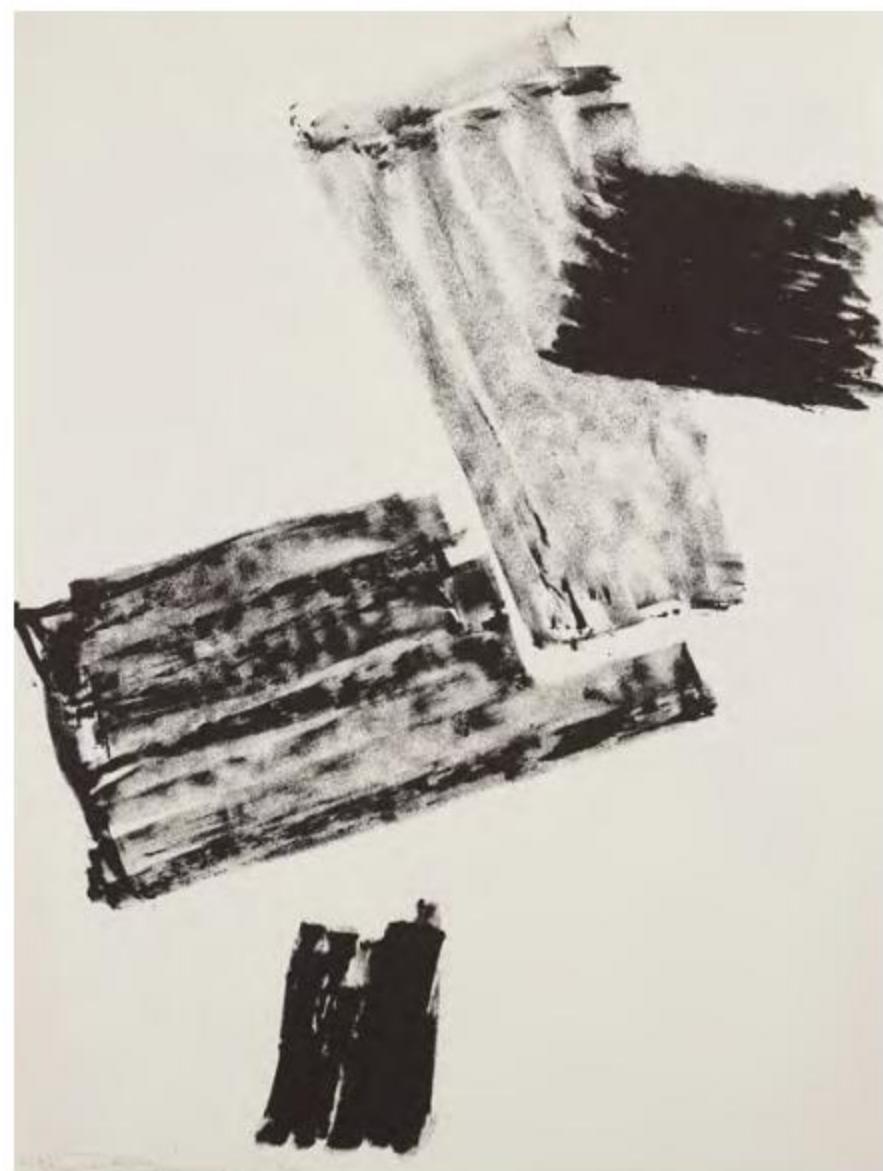
166

Richard Stankiewicz (1922-1983)

UNTITLED

Lithograph printed in colours, 1973, signed and numbered from the edition of 300 in pencil, on wove paper, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 305 x 229mm (12 x 9in) (unframed)

£100 - 150



167

Niki de Saint Phalle (1930-2002)

NANA POWER - IN A BATH WITH YOU

Screenprint in colours, 1970, signed in pencil, numbered from the edition of 115, on wove paper, with full margins, sheet 686 x 508mm (27 x 20in) (unframed)

£700 - 900 ARR



168

Guenther Uecker (b.1930)

UNTITLED (RANKING)

Embossing, 1968, signed and dated in pencil, numbered from the edition of 100, on wove paper, the full sheet embossed to the edges, sheet 785 x 660mm (30¾ x 26in) (framed)

£5,000 - 7,000 ARR

169

Yoko Ono (b.1933)

UNTITLED

Ceramic fragment, 1997, inscribed 'To Peter Love Yoko Nov 1997', overall size 150 x 110mm (6 x 4½in) (multiple)

The present lot is a fragment of a large ceramic vase smashed by the artist during a performance at the opening of her show at Modern Art Oxford, in November 1997.

£700 - 900



170

Tauba Auerbach, André Cadere, K8 Hardy, Sam Pulitzer, and Peter Saville

ARTIST'S SPACE PORTFOLIO

The portfolio, 2015, comprising a 3D printed gold steel multiple, one digital print, one C-type print, one photo toner print and a bespoke hand marbled archival box, each either signed in ink on the work or on an accompanying certificate, with the justification and list of works signed by the curator Stefan Kalmàr, printed and published by Artist's Space, New York, loose within the archival box designed by Peter Saville, overall size 635 x 530mm (25 x 21in) (folio)

£1,000 - 1,500 ARR



172

Barbara Kruger (b.1945)

SURVEILLANCE

Lithograph printed in colours, circa 1983, from the edition of a unknown size, on thick wove paper, the full sheet printed to the edges, 277 x 710mm (10 1/8 x 28in) (unframed)

Literature:

Wye, Deborah, 'Thinking Print: Books to Billboards, 1980-95'.

£1,500 - 2,000



171

Cy Twombly (1928-2001)

UNTITLED (BASTIAN 38)

Lithograph with screenprint in colours, 1973, a proof aside from the edition of 300, on wove paper, as included in the portfolio The New York Collection for Stockholm, printed by Styria Studios, with their rubber stamp verso, published by Experiments in Art and Technology Inc., New York, the full sheet printed to the edges, sheet 305 x 229mm (12 x 9in) (framed)

£1,500 - 2,000



173

Thomas Scheibitz (b.1968)

PRECIOUS BASICS III

Photographic print in colours, 2008, signed, dated and numbered 1/12 in pencil verso, published by Camden Arts Centre, London, the full sheet printed to the edges, 440 x 291mm (17½ x 11½in) (framed)

£700 - 900 ARR



175

Louise Bourgeois (1911-2010) (after)

BE CALM

Screenprint and machine embroidery on linen, 2005, numbered from the edition of 1000 in black ink, with the artist's printed copyright, published by Tate, London and Third Drawer Down, Melbourne, housed within the original publisher's packing envelope, 690 x 480mm (27 x 19in) (unframed)

£1,500 - 2,000



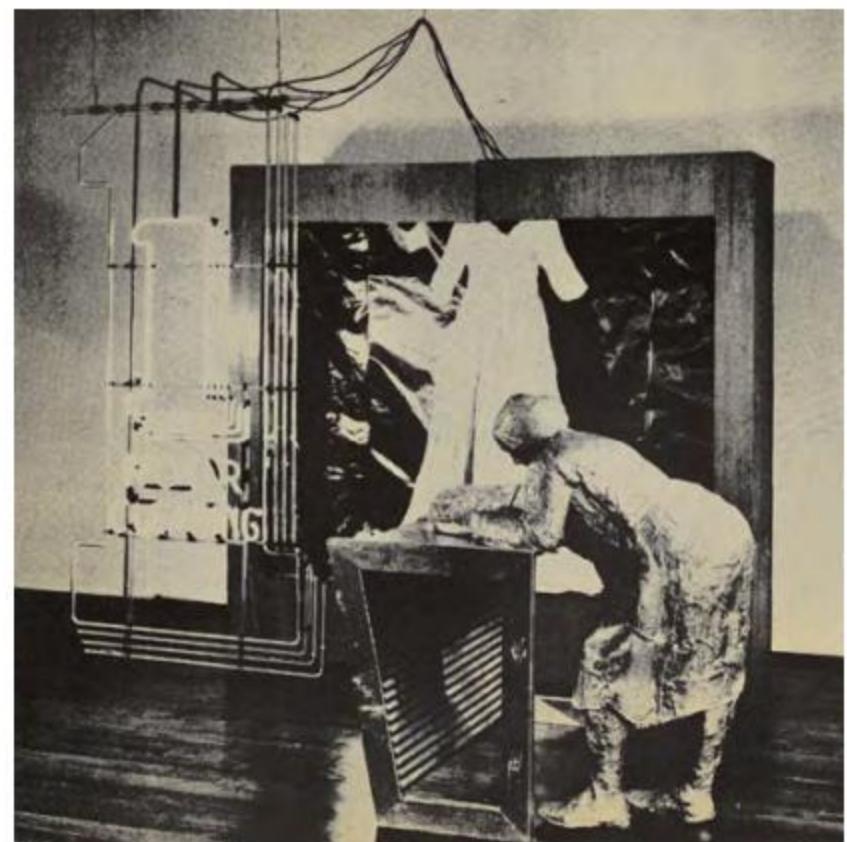
174

Robert Longo (b.1945)

MEN IN THE CITIES POSTER

Offset lithograph, 1991, signed in black ink, the full sheet 1005 x 510mm (39½ x 20in) (unframed)

£300 - 500



176

George Segal (1924-2000)

UNTITLED

Phonograph record with screenprinted cover, 1973, signed and numbered from the edition of 300 in pencil, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 178 x 178mm (7 x 7in) (unframed)

£250 - 350



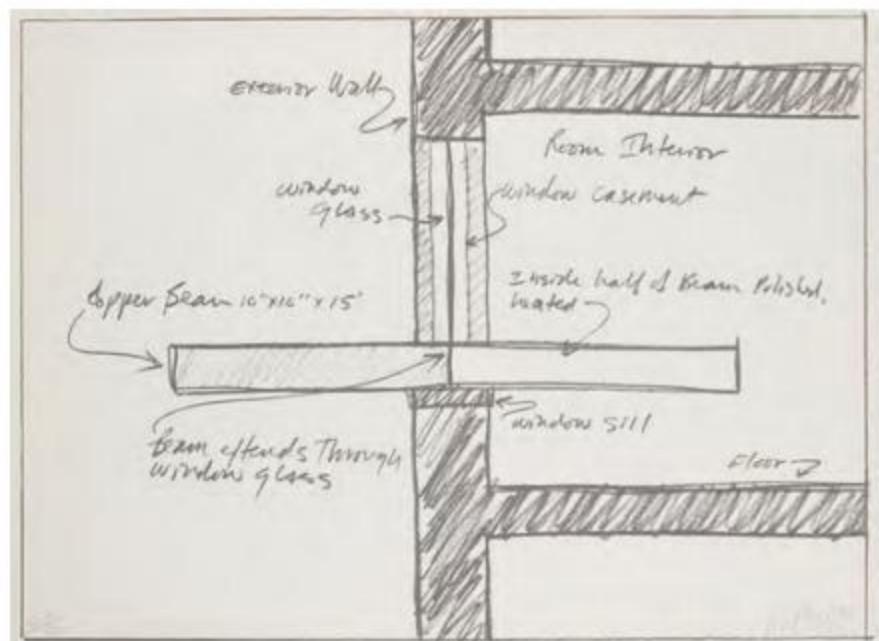
177

Red Grooms (b.1937)

UNTITLED

Screenprint, 1973, signed and numbered from the edition of 300 in pencil, on wove paper, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 229 x 305mm (9 x 12in) (unframed)

£300 - 500



178

Robert Morris (1931-2018)

UNTITLED

Lithograph printed in colours, 1973, signed and numbered from the edition of 300 in pencil, on wove paper, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 229 x 305mm (9 x 12in) (unframed)

£200 - 300

179

Takashi Murakami (b.1962)

IF I COULD ONLY DO THIS, IF I COULD ONLY DO THAT

Offset lithograph printed in colours, 2002, signed, dated, doodled on and numbered from the edition of 200 in black ink, on wove paper, published by Kaikai Kiki, Tokyo, sheet 399 x 399mm (15 3/4 x 15 3/4in) (framed)

£1,000 - 1,500

IMPORT





180

Nam June Paik (1932-2006)

HOMMAGE TO EINSTEIN

Offset lithograph printed in colours, 1991, signed in pencil, one of only a few signed examples, on wove paper, the full sheet, 983 x 545mm (38½ x 21½in) (unframed)

£300 - 500



182

Lawrence Weiner (b.1942)

LEARN TO READ

Screenprint in colours on cloth, 2019, signed and numbered from the edition of 25 in black ink, published by Printed Matter, New York, sheet 460 x 460mm (18 x 18in) (multiple)

£500 - 700



181

Zao Wou-Ki (1921-2013)

ILLUMINATIONS, ONE PLATE (AGERUP 180; RMÈRE 181)

Etching with aquatint printed in colours, 1967, signed and inscribed 'E.A.', a proof aside from the edition of 200, on Rives wove paper, as included in 'Illuminations', printed by Atelier Lacouriere et Frelaut, published by Le Club Francais du Livre, Paris, with margins, plate 266 x 238mm (10½ x 9½in) (framed)

£2,000 - 3,000 ARR



183

Yoshitomo Nara (b.1959)

MARCHING ON A BUTTERBUR LEAF

Offset lithograph printed in colours, 2019, the edition was 1,000, on archival wove paper, published by Dallas Contemporary, Dallas, the full sheet printed to the edges, 610 x 455mm (24 x 17½in) (unframed)

£800 - 1,200

184

Gerhard Richter (b.1932)

FENCE (P13)

Diasec mounted chromogenic print laid on aluminium, 2015, numbered from the edition of 500 on the justification label verso, printed and published by Heni Productions, London, the full sheet printed to the edges, sheet 355 x 270mm (14 x 10½in)

£3,000 - 5,000



184

185

Joseph Beuys (1921-1986)

PLIGHT, POSTER FOR THE ANTONY D'OFFAY GALLERY

Offset lithograph printed in colours, signed and inscribed 'For Annette' in pencil, on smooth wove paper, the full sheet printed to the edges, 760 x 505mm (30 x 20in) (framed)

£500 - 700

186

Umbo (1902-1980)

MARCEL DUCHAMP MEME (FROM RE-OBJECT MYTHOS)

Photograph, 1965-2007, from the edition of 45, printed in 2007 from the original negative as a baryta print with selenium toning, in the original mount as published, printed at Moersch Photochemie, Hurth, published by Edition Schellmann, Munich for Kunsthaus Bregenz, Austria, sheet 405 x 305mm (15½ x 11½in) (unframed)

£100 - 150

187

Gerhard Merz (b.1947)

UNTITLED (2007)

Digital pigment print in colours, 2007, signed and numbered from the HC edition of 5 in pencil verso, on transparent foil, printed by Recom, Stuttgart, published by Edition Schellmann for Kunsthaus Bregenz, Bregenz, the full sheet, 810 x 610mm (32 x 24in) (framed)

£150 - 200 ARR

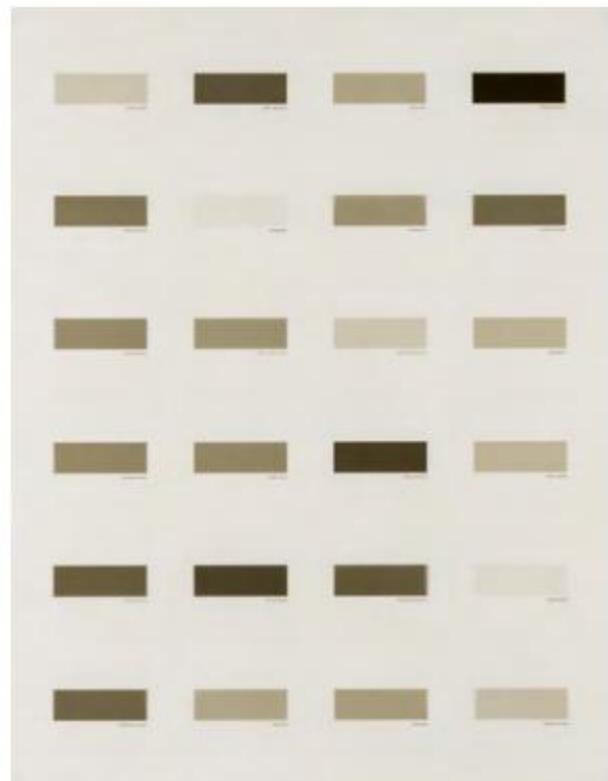


JOSEPH BEUYS PLIGHT

Antony D'Offay Gallery, 6-8 Dering Street, London W1 1JL, 020 7490 6000
9 October to 16 November 2007



186



187



188

Kiki Smith (b.1954)

TATTOO

Tattoo ink transfer, 1995, signed and numbered from the edition of 100, printed by Temp-Tu Marketing, New York, published by Pace Gallery, New York, the full sheet, 508 x 762mm (20 x 30in) (framed)

£1,500 - 2,000



189

Katherine Bernhardt (b.1975)

CRAZY DORITOS

Lithograph printed in colours, 2019,
signed, dated and numbered from the
edition of 65 in pencil, on Somerset wove
paper, printed and published by Counter
Editions, London, the full sheet, 1290 x
830mm (50½ x 32¾in) (unframed)

£3,000 - 5,000



190

190

John Baldessari (b.1931)

THROWING THREE BALLS IN THE AIR TO GET A STRAIGHT LINE (BEST OF THIRTY-SIX ATTEMPTS)

The complete set of 12 offset lithographs printed in colours, 1973, signed by the publishers and numbered from the edition of 500 aside from the edition of 2000, on coated stock paper, published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, with full margins, with title page and justification, the sheets loose (as issued) contained in the original blue letter-pressed paper folder with die-cut window opening, portfolio 250 x 330mm (9 1/8 x 12 7/8in) (12) (unframed)

£8,000 - 12,000

191

Christo & Jeanne Claude (b.1935; 1935-2009)

WALL OF OIL BARRELS- THE IRON CURTAIN, RUE VISCONTI, PARIS, 1961-62 (SCHELLMANN 151)

Offset lithograph printed in colours, 1990, signed and numbered from the edition of 150 in pencil, on Fabriano wove paper, printed by Richard Larsen, published by Edition Blondal, Copenhagen, with full margins, sheet 890 x 610mm (35 x 24in) (unframed)

£800 - 1,200 ARR



191



192

Yayoi Kusama (b.1929)

PUMPKINS

Two painted cast resin multiples, 2016, each stamped with the artist's name on the base, published by Benesse Holdings, Japan, both in the original printed, fitted, box, each 100 x 80 x 80mm (4 x 3 1/4 x 3 1/4in) (multiple) (2)

£1,000 - 1,500



193

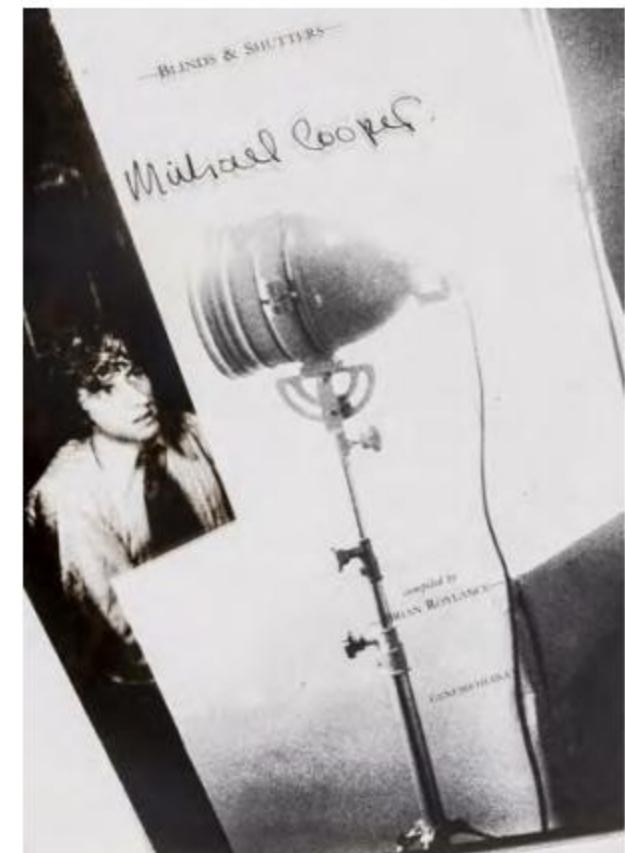
Isaac Julien (b.1960)

STONES AGAINST DIAMONDS (ONYX CAVE)

Chromogenic print in colours, 2015, from an edition of 30, the full sheet diasec-mounted as issued, overall 6000 x 8000mm (23 5/8 x 31 1/2in) (unframed)

£1,500 - 2,000

ARR



194

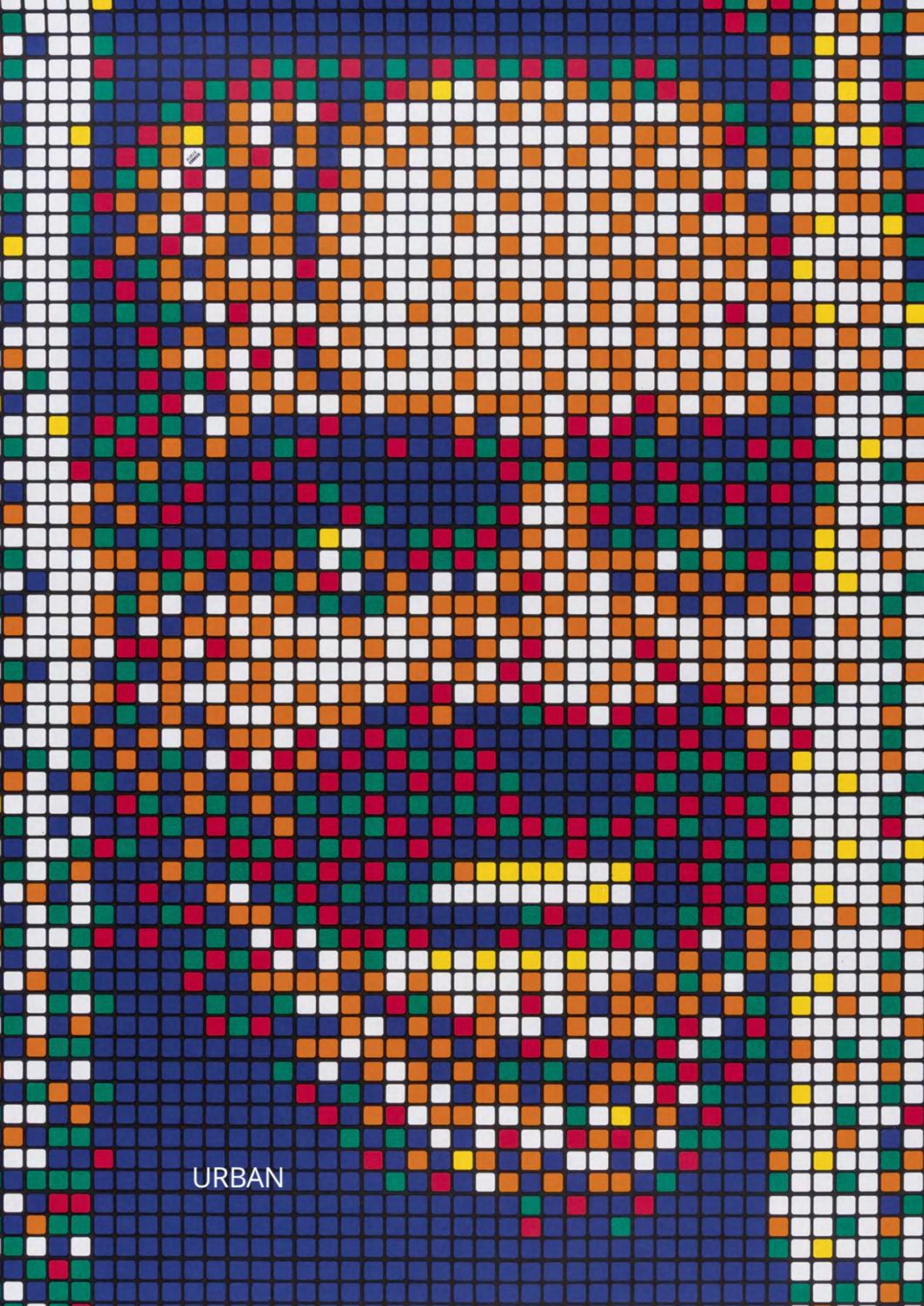
Michael Cooper (1941-1973)

Blinds & Shutters

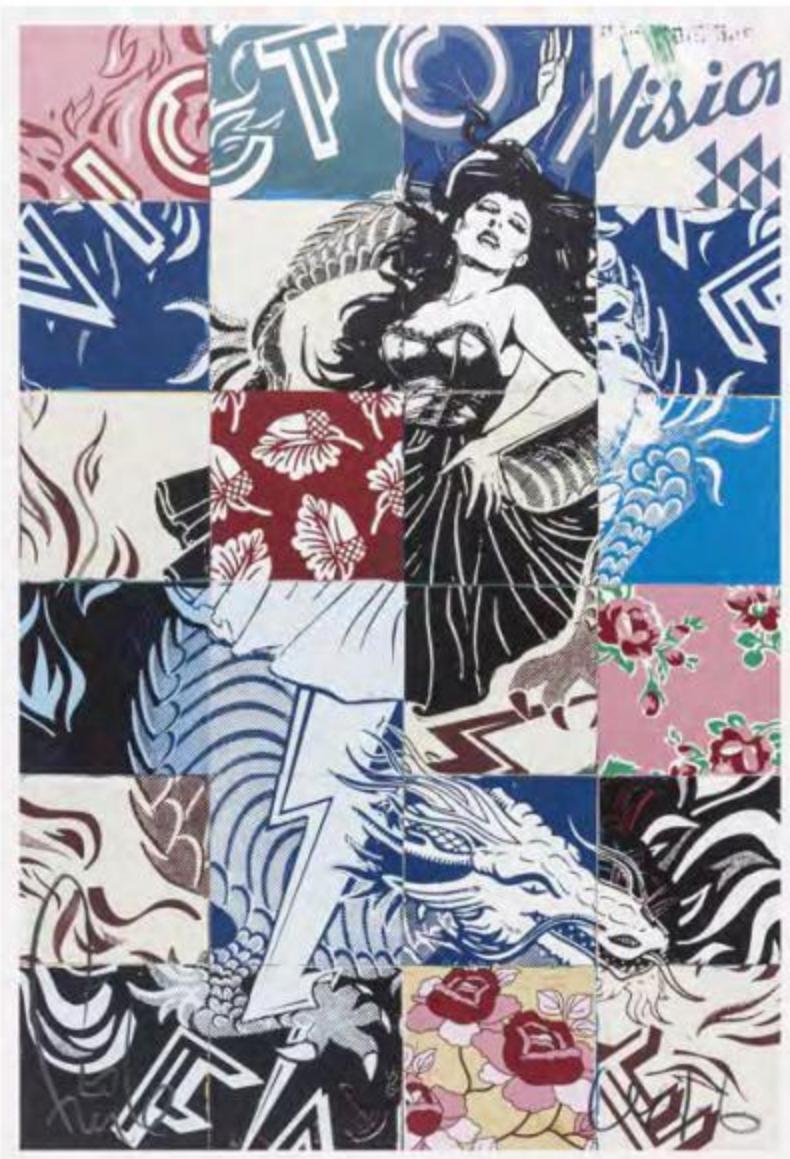
The complete deluxe artist's book, 1990, numbered in black ink from the edition of 5,000 on the front endpaper and again on the colophon page, signed by various contributors in ink, published by Genesis Publications, Guilford, all bound within the original leather boards and housed within the leather-bound solander box, overall 380 x 280 x 100mm (15 x 11 x 4in) (vol)

£300 - 500

ARR



URBAN



195



196



197

**195
Faile (1975 & 1976)**

VISIONS VICTOIRE

Screenprint in colours, 2017, signed and numbered from the edition of 300 in pencil, on Coventry Rag wove paper, with full margins, sheet 990 x 700mm (39 x 27½in) (unframed)

£600 - 800

**196
Faile (b.1975 & b.1976)**

SURGERE SUPRA BESTIAS

Screenprint in colours, 2013, signed and numbered from the edition of 500 in pencil, on Coventry Rag wove paper, as included in the 'Ballet de Faile' series, with full margins, sheet 1110 x 810mm (43½ x 32in) (unframed)

£600 - 800

**197
Borf**

ROTHKO'S MODERN LIFE (NINE)

Giclee print with silkscreen gloss printed in colours, 2013, signed, dated and numbered from the edition of 75 in pencil, on Somerset White Satin 330gsm paper, published by Lazardies Gallery, London, the full sheet 1000 x 800mm (39⅔ x 31½in) (unframed)

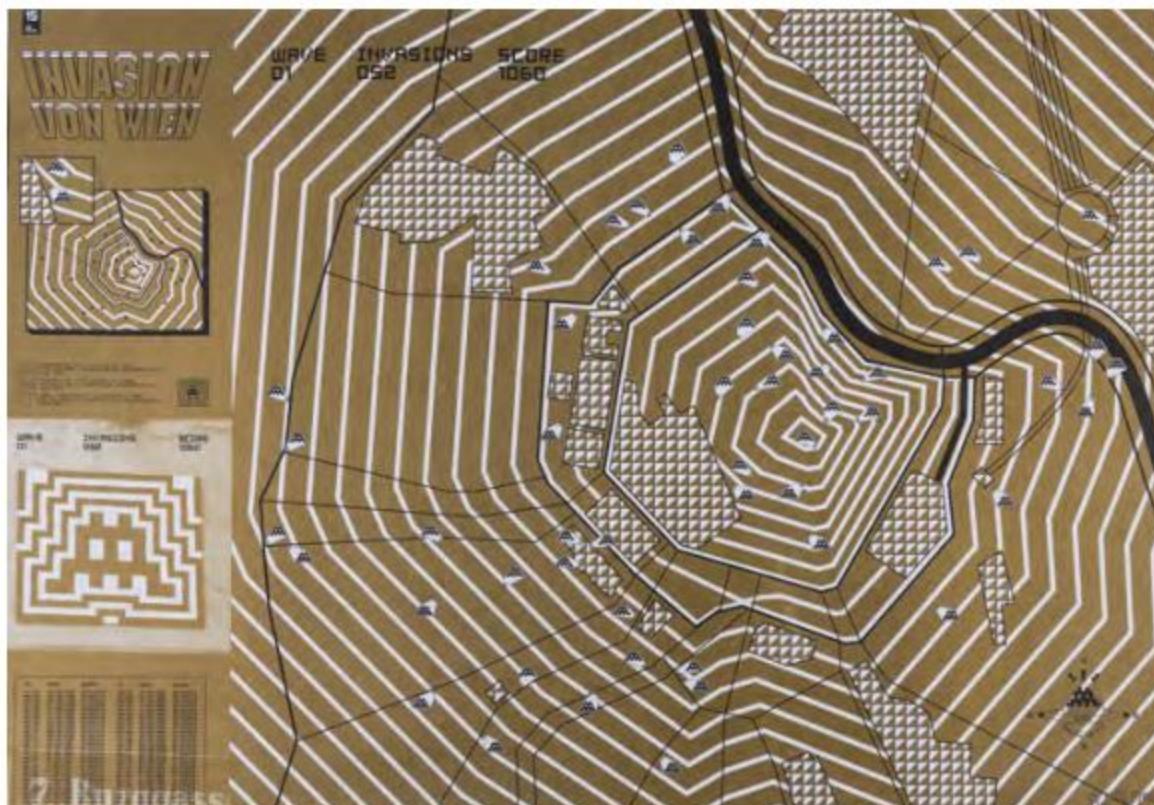
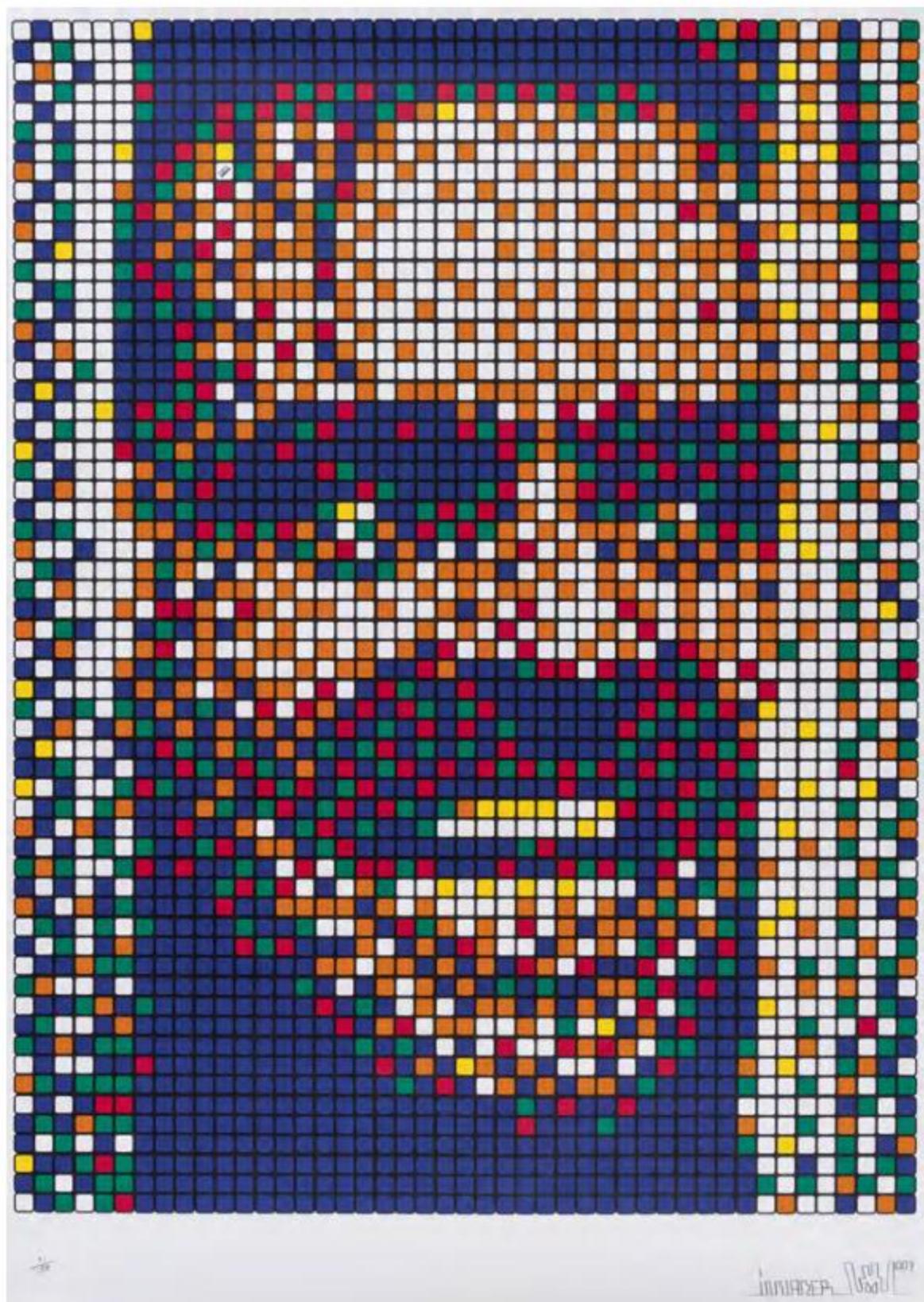
£300 - 500

198

Invader (b.1969)

RUBIK KUBRICK THE SHINING (JACK)
Screenprint in colours, 2007, signed
and dated in pencil, numbered from
the edition of 150, on wove paper,
with full margins, sheet 700 x 500mm
(27½ x 19½in) (unframed)

£5,000 - 7,000 ARR



199

Invader (b.1969)

INVASION VON WEIN (VIENNA)
Offset lithograph printed in colours,
2006, signed and numbered from the
edition of 50 in pencil, on stiff wove
paper, the full sheet printed to the
edges, sheet 420 x 595mm (16½ x
23½in) (framed)

£700 - 1,000 ARR



200

KAWS (b.1974)

UNTITLED (RED)

100% cashmere blanket, 2019, the edition was 85, published by Studio Voltaire, London, with their label, overall 1300 x 1800mm (51 x71in) (multiple)

£2,000 - 3,000



201

KAWS (b.1974)

UNTITLED (BLUE)

100% cashmere blanket, 2019, the edition was 85, published by Studio Voltaire, London, with their label, overall 1300 x 1800mm (51 x71in) (multiple)

£2,000 - 3,000



202

KAWS (b.1974)

CHUM VS ASTRO BOY

Screenprint, 2002, signed, dated and numbered from the edition of 50 in pencil, on wove paper, the full sheet, 900 x 635mm (35 3/8 x 25in) (unframed)

£13,000 - 18,000



203

KAWS (b.1974)

ORIGINALFAKE DISSECTED BEARBRICK COMPANION 400% (RED)
Painted Vinyl multiple, 2008, stamped, from the edition of 500,
contained within the original box, 280 x 110mm (11 x 4 3/4in)
(overall)

£1,000 - 1,500



205

KAWS (b.1974)

KUBRICK MAD HECTIC
Metal and vinyl multiple, 2003, stamped '© KAWS..03' on the
back of the proper right leg; further inscribed 'KUBRICK TM
MEDICOM TOY' on the underside, from the edition of 500,
fabricated by Medicom Toy, Japan, with original Medicom
packaging, 254 x 180 x 100mm (10 x 7 1/8 x 4in) (multiple)

£2,000 - 3,000



204

KAWS (b.1974)

CHRISTY TURLINGTON, TOKION POSTER
Offset lithograph printed in colours, 1999, on smooth wove
paper, published by Tokion, Los Angeles, with full margins, sheet
607 x 458mm (24 x 18in) (unframed)

£400 - 600



206

KAWS (b.1974)

KUBRICK Bus Stop VOLUMES 1 & 2
Two sets of painted vinyl multiples, 2002, published by
Medicom, Japan, each housed within the original printed
cardboard box, overall size of each 216 x 216 x 84mm
(8 1/2 x 8 1/2 x 3 1/2in) (2)

£400 - 600



207

Cope2 (b.1968)

STREET PIECE ON CANVAS

Acrylic spray paint on canvas, 2013, signed and dated verso, 405 x 505mm (16 x 19½in) (unframed)

£1,000 - 1,500



209

Cope2 (b.1968)

NYC KING

Acrylic paint and spray paint on subway map, 2013, signed and tagged by the artist in spray paint, sheet 855 x 580mm (33¾ x 22¾in) (unframed)

£400 - 600



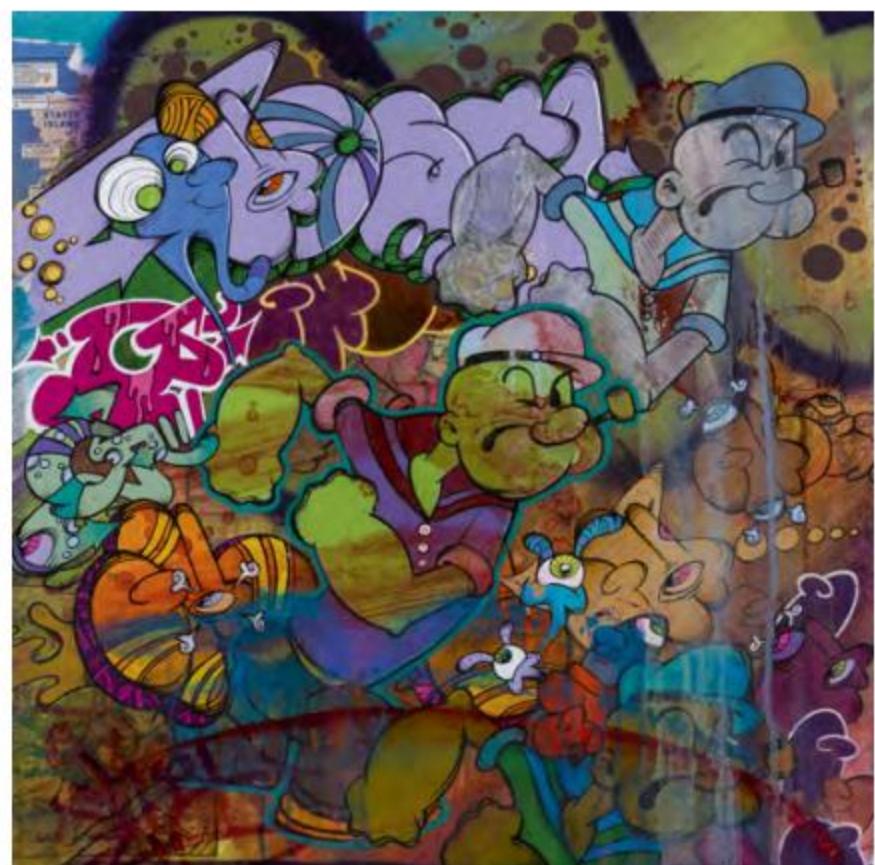
208

Cope2 (b.1968)

TRUE LEGEND PARKING STREET SIGN

Acrylic paint on metal street parking sign, 2014, 458 x 305mm (18 x 12in) (multiple)

£800 - 1,200



210

Ghost (b.1960)

POPEYE

Acrylic and map elements collaged on canvas, 2013, 610 x 610mm (24 x 24in) (framed)

£700 - 1,000

211
Crime 79 (b.1961)
HEAVEN ON EARTH
Spray painted foam board,
inscribed in black ink, 600 x
900mm (35½ x 25½in) (framed)
£700 - 1,000



212
Copyright (British)
FALLEN ANGEL
Mixed Media on Wood, 2015, signed and inscribed verso,
998 x 700mm (39¼ x 27½in) (framed)
£1,500 - 2,000



213
D*Face (b.1978)
CANIS SERVO REGINA (DOG SAVE THE QUEEN)
Screenprint in colours, 2006, signed and numbered from the edition of 80 in pencil, on wove paper, published by Pictures On Walls,
London, sheet 700 x 500mm (27½ x 19¾in) (unframed)
£400 - 600 ARR



214

214
Swoon (b.1977)
MONICA

Screenprint in colours with hand-colouring, 2010, signed and numbered from the edition of 2 in pencil, on heavy wove paper, published by Black Rat Projects, London, with margins, sheet 730 x 680mm (28¾ x 26¾in) (unframed)

£400 - 600



215

215
Swoon (b.1977)
IRINA

Screenprint on fabric printed in colours with embroidery, 2012, signed and numbered from the edition of 55 in black ink, sheet 595 x 263mm (23½ x 10¾in) (unframed)

£1,500 - 2,000



216

216
Swoon (b.1977)
KAMAYURA 35

Screenprint and hand painted acrylic gouaches and metallics, 2013, signed in pencil, on Jute paper, sheet 845 x 555mm (33¼ x 21¾in) (unframed)

£3,000 - 5,000

217
Swoon (b.1977)
EDLINE 32

Screenprint on Tracing paper, hand-painted acrylics, paper cutouts on wooden door, 2015, signed in pencil recto, signed and dated in black ink verso, numbered 32/32 in pencil verso, 1170 x 530 x 30mm (46 x 21 x 1¼in) (multiple)

£3,000 - 5,000



217



BEST OF BRITISH



218

Craigie Aitchison (1926-2009)

DAFFODILS AND CANDLESTICK (LAMBIRTH & PECK 46)
Screenprint in colours, 2001, signed and numbered from the edition of 75 in white ink, on wove paper, printed by Coriander Studios, UK, published by Jonathan Stone, the image, 500 x 385mm (19½ x 15½in) (framed)

£300 - 500 ARR



219

Edward Ardizzone (1900-1979)

THE WRECK

Lithograph printed in colours, 1951, printed by The Banyard Press for the School Print series, the full sheet, sheet 493 x 760mm (19½ x 30in) (framed)

£100 - 150 ARR

220

Edward Bawden (1903-1989)

LIVERPOOL STREET STATION

The rare lithograph printed in colours, circa 1960, on wove paper, sheet 240 x 332mm (9½ x 13in) (framed)

£400 - 600

ARR



221

Henry Cliffe (1919-1983)

UNTITLED

Lithograph printed in colours, 1958, signed and numbered from the edition of 50 in pencil, on wove paper, with margins, 560 x 790mm (22 x 31in) (framed)

£200 - 300

ARR

222

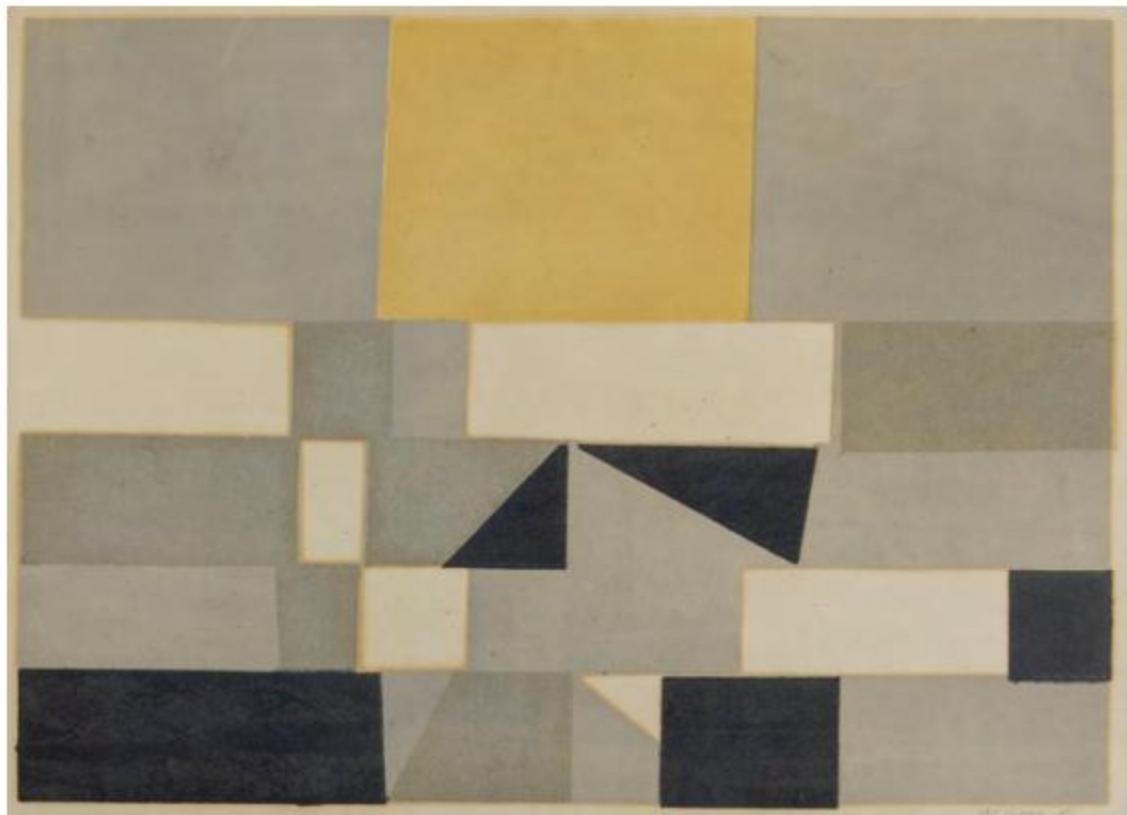
William Gear (1915-1997)

ABSTRACT GREY AND YELLOW

Lithograph printed in colours, 1951, signed and dated in pencil, on wove paper, with margins, sheet 320 x 390mm (12½ x 15¾in) (unframed)

£200 - 300

ARR



223

Nick Cudworth (b.1947)

OVERCOAT

Pencil on paper, 1975, signed, titled and inscribed in pencil, sheet 760 x 560mm (30 x 22in) (framed)

£500 - 700

ARR



223

224

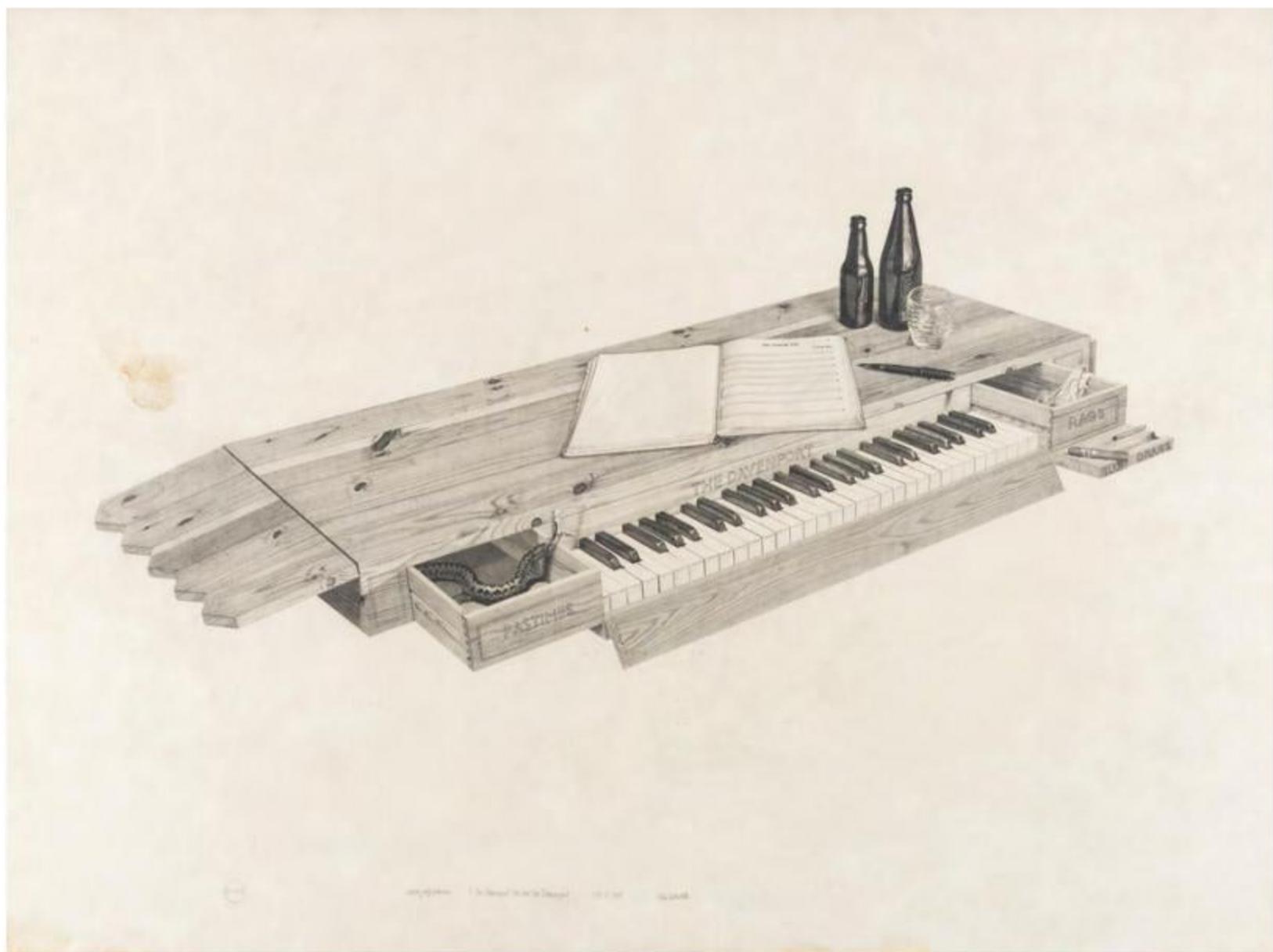
Nick Cudworth (b.1947)

THE DAVENPORT

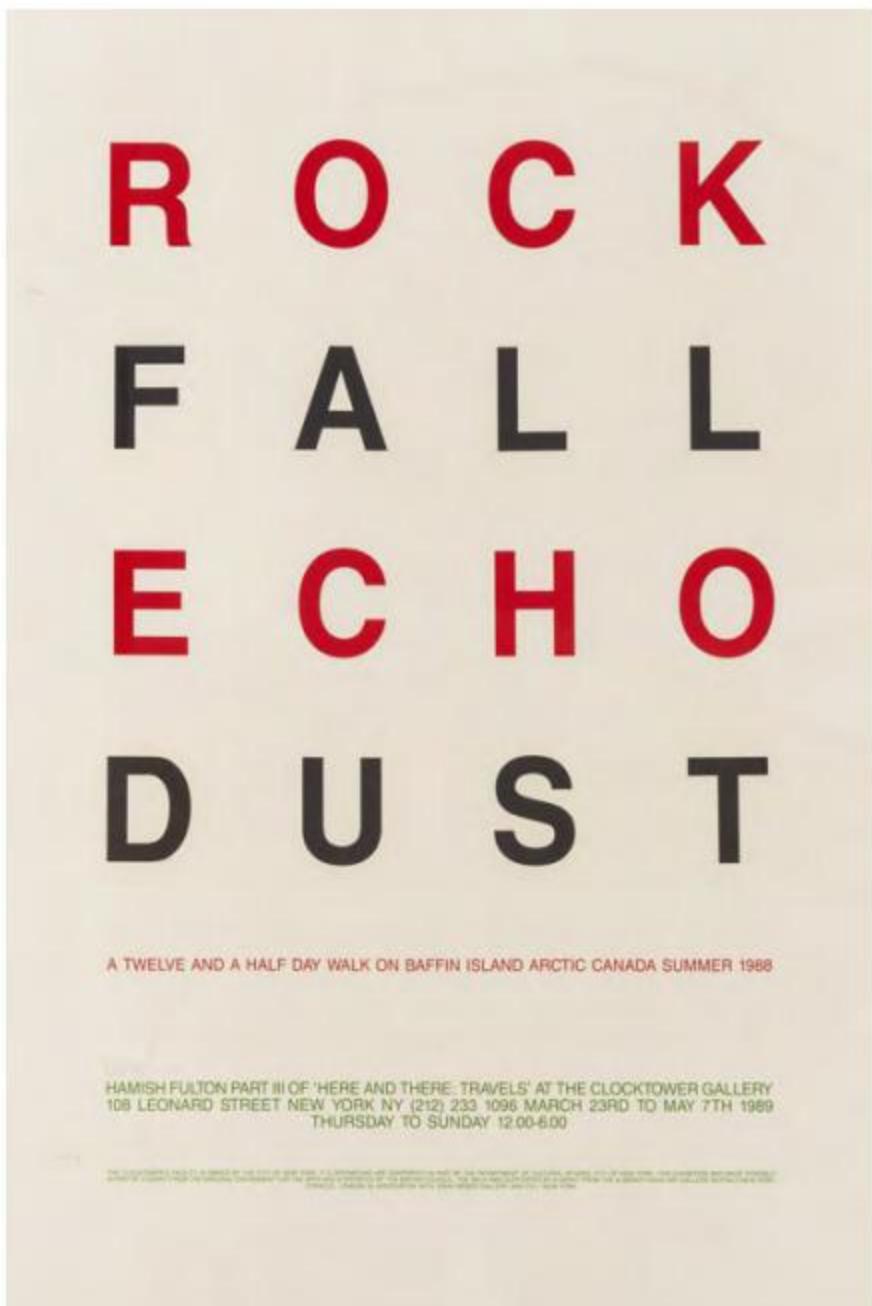
Pencil on paper, 1977, signed, titled and inscribed in pencil, sheet 550 x 750mm (21½ x 29½in) (framed)

£500 - 700

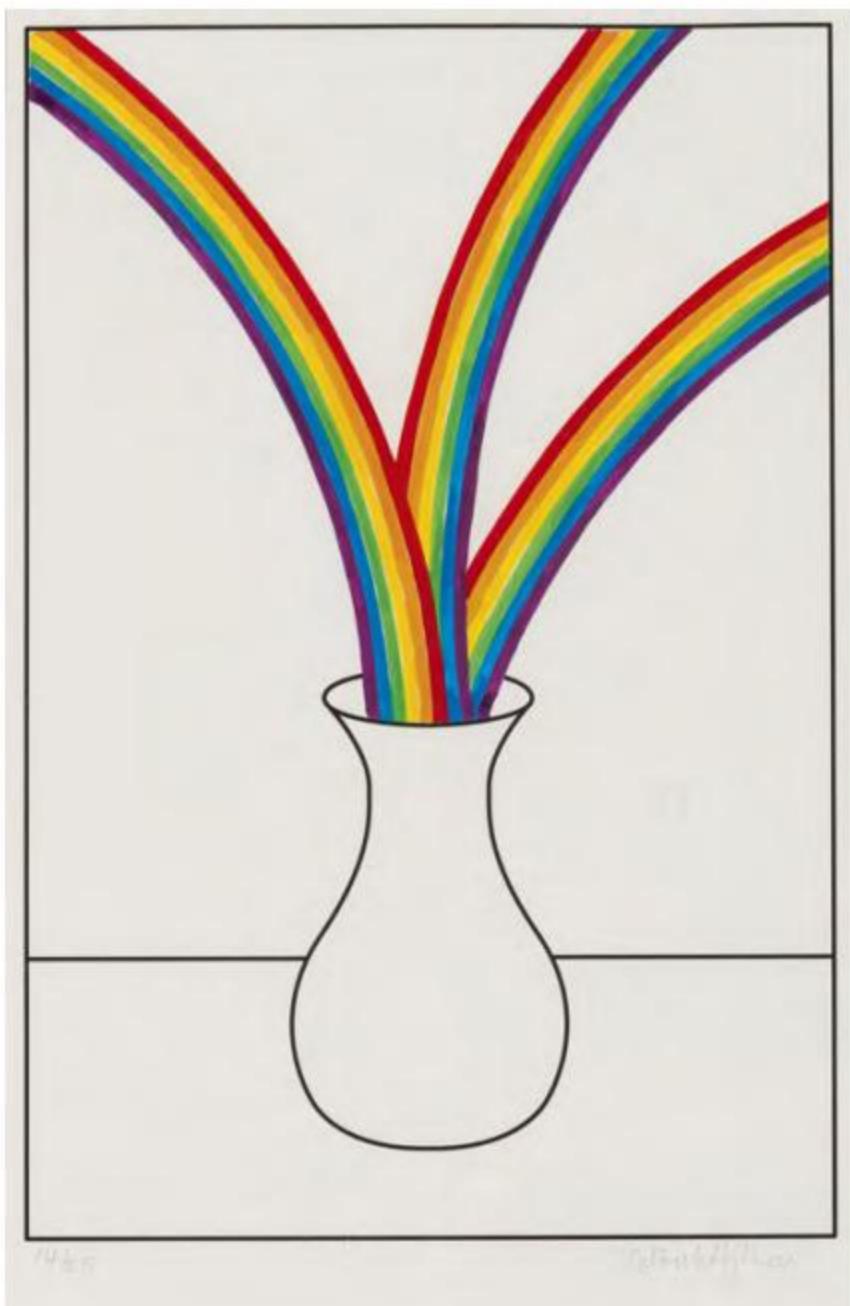
ARR



224



225



226



227

225

225 Hamish Fulton (b. 1946)

Hamish Fulton (b. 1934)
Rock Fall, Echo Dust

Offset lithograph printed in colours, 1988, signed in pencil, one of only a few signed examples, on wove paper, published by Clocktower Gallery, New York, the full sheet, 885 x 635mm (34½ x 25in) (framed)

£200 - 300 ARR IMPORT

AKK IMPORT

226

Patrick Hughes (b.1939)

UNTITLED (RAINBOW VASE)

Screenprint in colours, signed and numbered from the edition of 25 in pencil, on wove paper, with margins, image 270 x 185mm (10 5/8 x 7 1/4in) (framed)

£300 - 400 ARR

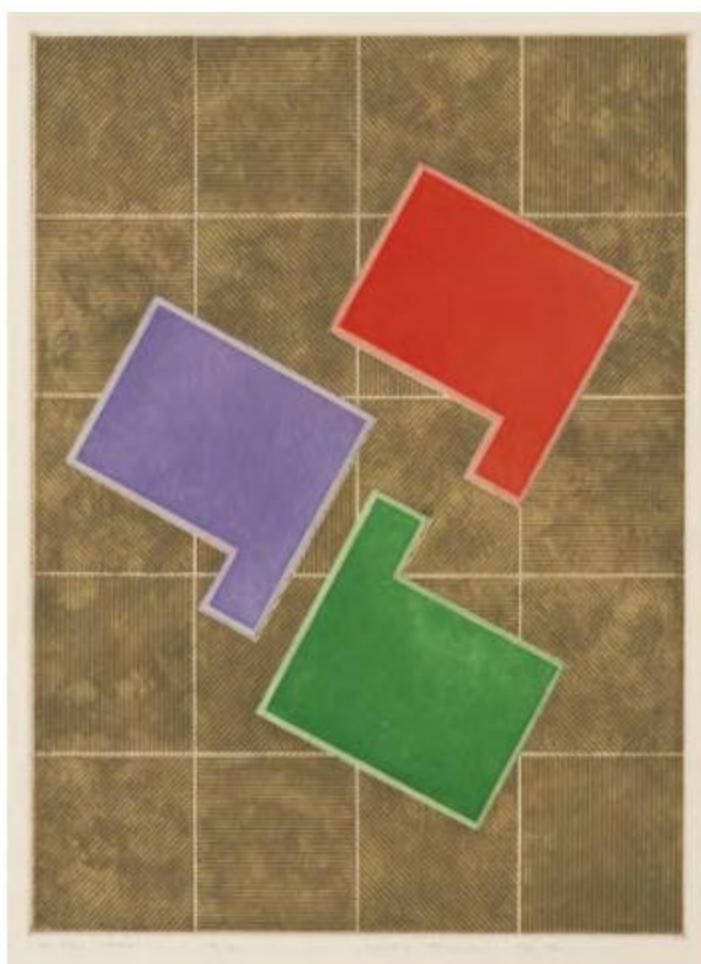
227

Ian Hamilton Finlay (1925-2006)

SEA POPPY 1

Screenprint in colours, 1966, on wove paper, from an edition of circa 400, printed and published by Tarasque Press, the full sheet, 337 x 305mm (13 1/4 x 12in) (framed)

£500 - 700 ARR



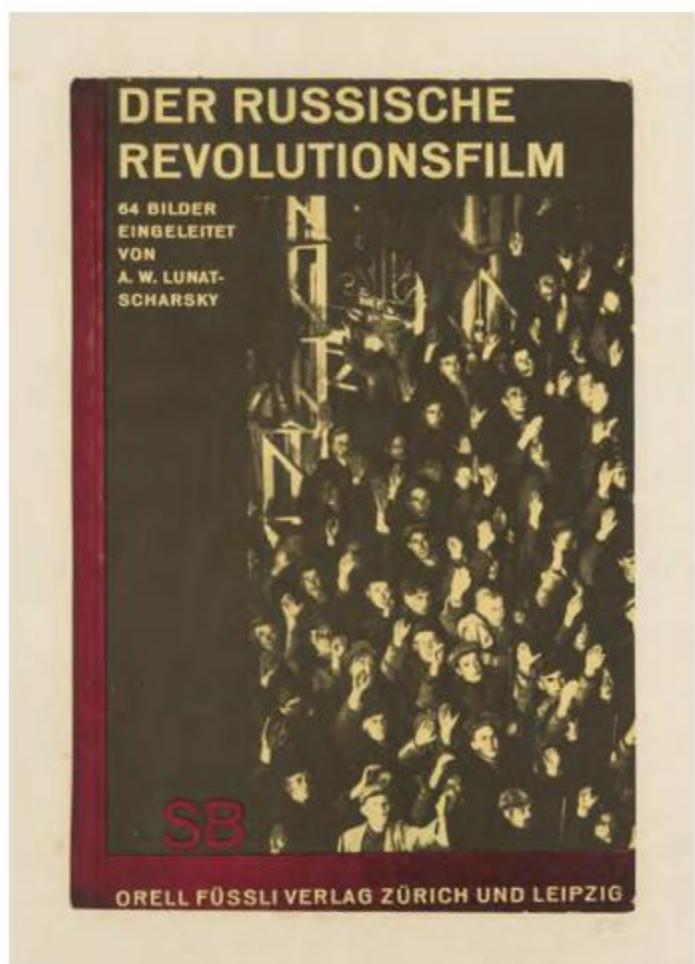
228

Gordon House (1932-2004)

GOthic GREEN (117)

Etching printed in colours, 1978/79, signed, dated, titled and numbered from the edition of 40 in pencil, on wove paper, with margins, plate 406 x 305mm (16 x 12in) (framed)

£200 - 300 ARR



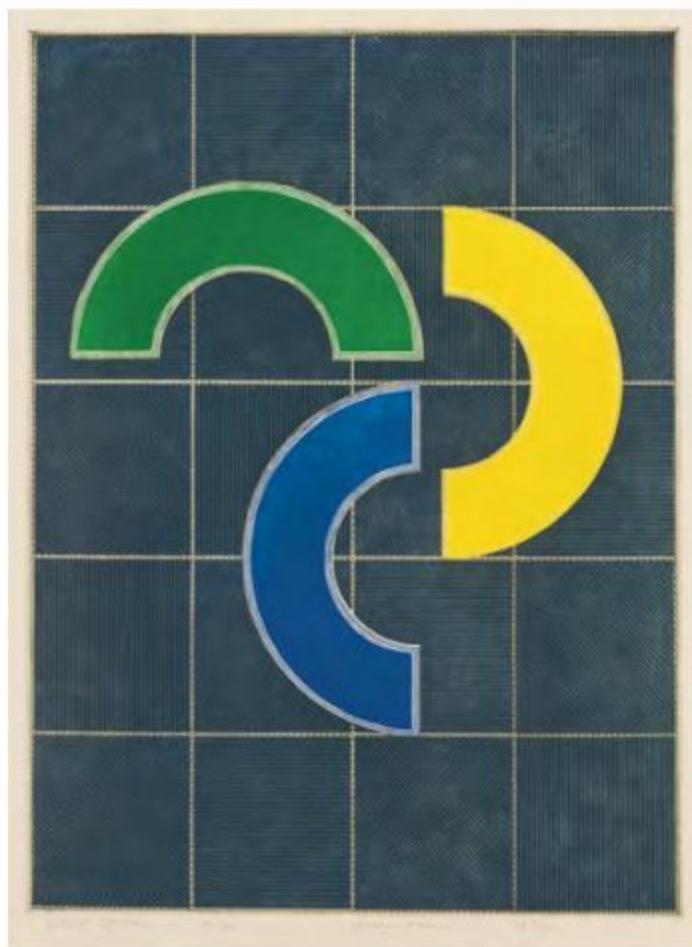
230

R.B. Kitaj (1932-2007)

DER RUSSISCHE REVOLUTIONSFILM (RAMKALAWN 79)

Screenprint in colours, 1969-1970, initialled in pencil, from the edition of 150, on J. Green wove paper, printed at Kelpra Studio, London, published by Marlborough AG, Shellenberg, with margins, image 770 x 575mm (30 1/4 x 22 5/8in) (framed)

£200 - 300 ARR



229

Gordon House (1932-2004)

MANX YELLOW (118)

Etching printed in colours, 1978/79, signed, dated, titled and numbered from the edition of 40 in pencil, on wove paper, with margins, plate 406 x 305mm (16 x 12in) (framed)

£200 - 300 ARR



231

R.B. Kitaj (1932-2007)

HIS EVERY POOR, DEFEATED, LOSER'S, HOPELESS MOVE, LOSER BURIED (Ed DORN) (RAMKALAWN 46)

Screenprint and collage in colours, 1966, signed and numbered from the edition of 70 in pencil, on brown paper, printed by Kelpra Studio, published by Marlborough Fine Art, London, the full sheet, 765 x 506mm (30 x 19 3/4in) (framed)

£300 - 500 ARR



232

Bill Jacklin (b.1943)

GIRL IN DECK CHAIR

Etching, 1992, signed and numbered from the edition of 30 in pencil, on wove paper, as included in the Coney Island Suite, with full margins, image 240 x 315mm (9½ x 12¼in)

£300 - 500

ARR



233

Bill Jacklin (b.1943)

BATHERS I

Etching, 1992, signed and numbered from the edition of 30 in pencil, on wove paper, as included in the Coney Island Suite, with full margins, image 240 x 315mm (9½ x 12¼in)

£300 - 500

ARR



234

Bill Jacklin (b.1943)

THE BATHER

Etching, 1992, signed and numbered from the edition of 30 in pencil, on wove paper, as included in the Coney Island Suite, with full margins, image 315 x 240mm (12¼ x 9½in)

£300 - 500

ARR



235

Bill Jacklin (b.1943)

TWO MEN TALKING

Etching, 1992, signed and numbered from the edition of 30 in pencil, on wove paper, as included in the Coney Island Suite, with full margins, image 240 x 315mm (9½ x 12¼in)

£300 - 500

ARR



236

Dame Laura Knight (1877-1970)

THE MAGIC OF A LINE

Ink drawing, signed in blue ink, on the front endpaper of a first edition copy of 'The Magic of a Line', bound within the publication, image 190 x 110mm (7½ x 4¼in) (vol), In excellent condition

£500 - 700



237

Dame Laura Knight (1877-1970)

OIL PAINT AND GREASE PAINT

Ink drawing, 1937, signed, dated and inscribed 'At Clanmere House' in black ink, on the front endpaper of a fourth edition copy of 'Oil Paint and Grease Paint', bound within the publication, image 135 x 145mm (5¼ x 5¾in) (vol), Some wear to the spine and front/back boards, browning/time staining the drawing page, fox spots to pages (mainly at the front and back). Original cover folded into the back of the book.

£500 - 700



238

Henry Moore (1898-1986)

SEATED FIGURE (CRAMER 578)

Lithograph printed in colours, 1980, A printer's proof aside from the signed and numbered from the edition of 50, on TH Saunders wove paper, printed at Curwen Studio, London, published by Raymond Spencer Ltd. for the Henry Moore Foundation, Much Hadham, with full margins, 465 x 565mm (18⅓ x 22⅓in) (unframed)

£400 - 600 ARR



239

Laurence Stephen Lowry (1887-1976)

VILLAGE ON A HILL

Lithograph, 1966, signed and dated in red felt-tip pen, numbered from the edition of 75 in pencil, on wove paper, published by Ganymed Originals, London, the full sheet, 975 x 645mm (38¾ x 25¾in) (framed)

£3,000 - 5,000 ARR

240

Alfred Manessier (1911-1993)

ABSTRACT COMPOSITION

Lithograph printed in colours, circa 1955, signed and numbered from the edition of 200 in pencil, on wove paper, published by L'Oeuvre Gravée, Paris, with margins, image 375 x 470mm (14¾ x 18 12in) (framed)

£100 - 150 ARR



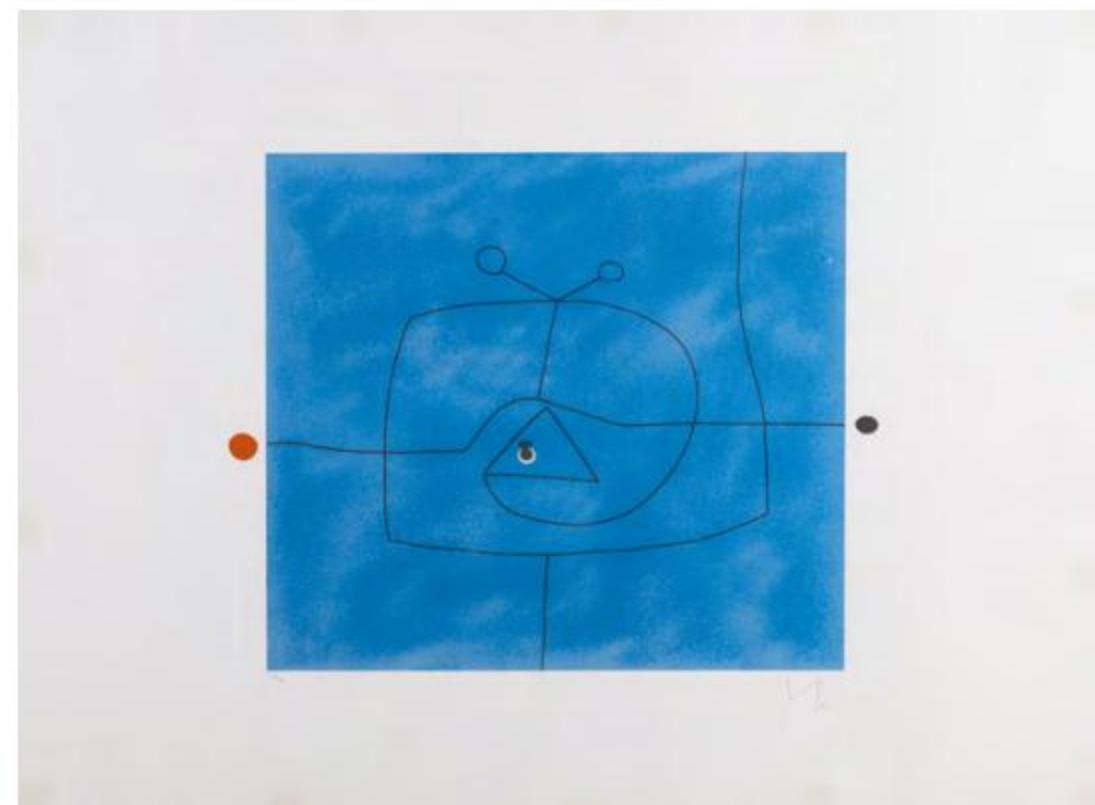
242

Victor Pasmore (1908-1988)

APOLLO II (LYNTON G32)

Screenprint in colours, 1985, signed, dated and numbered from the edition of 70 in pencil, on Arches wove paper, printed by Kelpra Studio, published by Marlborough Graphics, London, the full sheet, 420 x 525mm (16½ x 20½in) (framed)

£600 - 800 ARR





243



244

243

Victor Pasmore (1908-1988)

POINTS OF CONTACT No. 25 (BOWNESS & LAMBERTINI 48c)
Screenprint in colours, 1974, signed, dated and inscribed 'AP' in pencil, an artist's proof aside from the edition of 70, on wove paper, printed by Kelpra Studio, published by Marlborough Graphics, London, sheet 975 x 655mm (38⅓ x 25⅓in) (framed)

£400 - 600 ARR

244

Victor Pasmore (1908-1998)

POINTS OF CONTACT No. 19 (BOWNESS AND LAMBERTINI 34)
Etching with aquatint printed in colours, 1973, signed, dated and inscribed AP in pencil, an artist's proof aside from the edition of 70, printed by Kelpra Studio, published by Marlborough Graphics, London, with full margins, image 795 x 535mm (31⅓ x 21in) (framed)

£400 - 600 ARR

245

Victor Pasmore (1908-1988)

UNTITLED

Lithographic reproduction printed in blues, 1991, signed and dated in pencil, one of only a few examples created after the original painting, on wove paper, the full sheet 635 x 610mm (25 x 24in) (framed)

£400 - 600 ARR IMPORT



245

246

Patrick Procktor (1936-2003)

LILY

Lithograph printed in colours, signed and numbered from the edition of 150 in pencil, on wove paper, the full sheet, 773 x 573mm (30½ x 22½in) (framed)

£300 - 500 ARR



247

Patrick Procktor (1936-2003)

THE BACINO, VENICE

Aquatint printed in colours, 1978, signed and inscribed 'Printer's Proof' in pencil, aside from the edition of 35, on wove paper, with full margins, sheet 270 x 685mm (10½ x 27in) (unframed)

£300 - 500 ARR



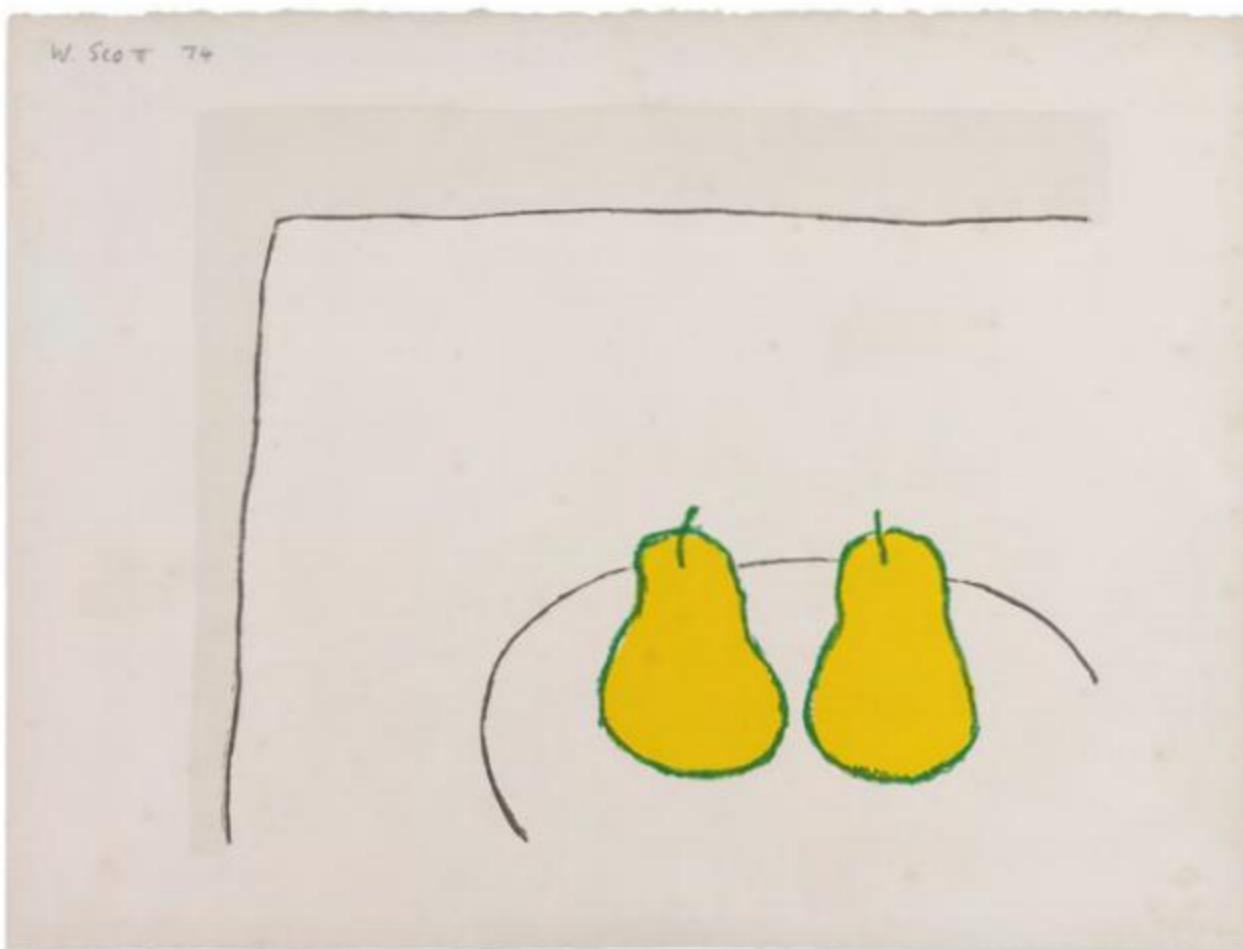
248

John Piper (1903-1992)

DUCHENE FOUNTAIN, BLENHEIM (LEVINSON 418)
Screenprint in colours, 1989, signed and numbered from the edition of 100 in pencil, on Velin Arches paper, printed by Kelpra Studio, London, published by CCA Galleries, Tilford, with full margins, sheet 583 x 780mm (22½ x 30½in) (framed)

£700 - 1,000 ARR





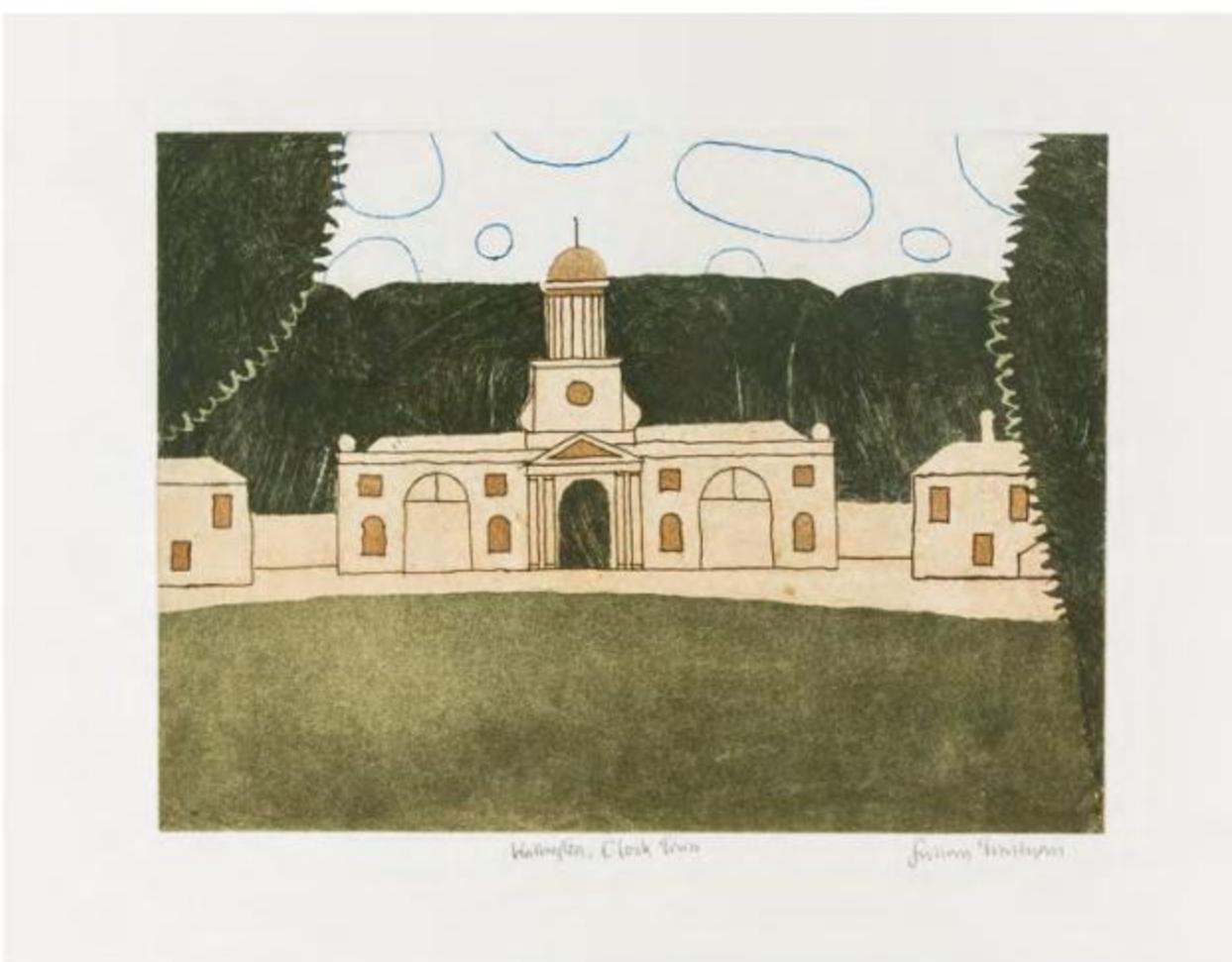
249

William Scott (1913-1989)

LEMON PEARS (ARCHEUS 49)

Lithograph printed in colours, 1974, signed and inscribed 'AP' in pencil, an artist's proof aside from the edition of 85, printed by Kelptra Studio, London, published by Waddington Graphics, London, the full sheet 292 x 376mm (11½ x 14¾in) (framed)

£2,500 - 3,500 ARR



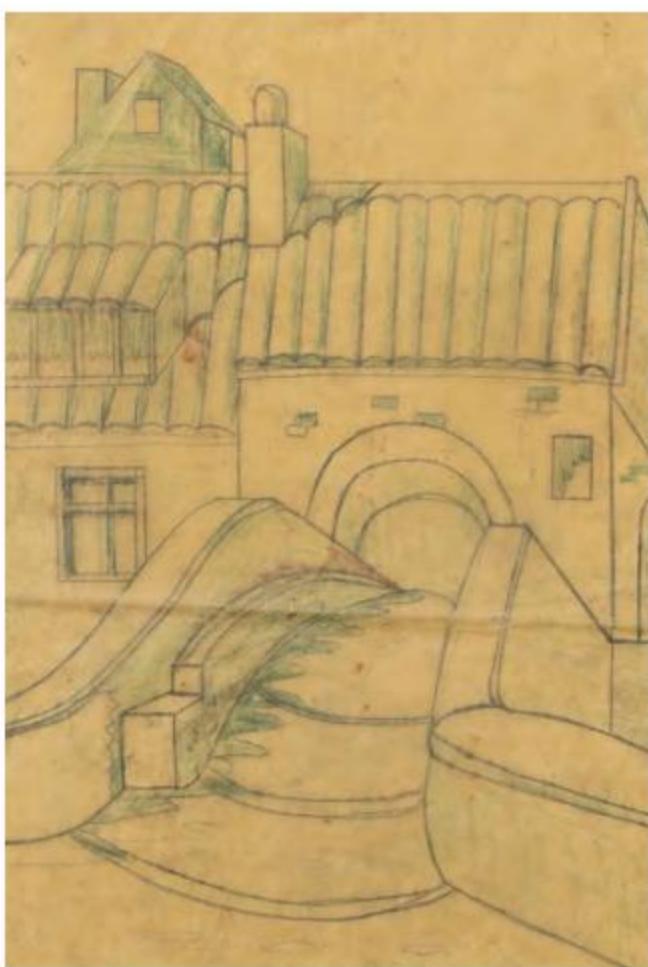
250

Julian Trevelyan (1910-1988)

WALLINGTON, CLOCK TOWER (TURNER 317)

Etching, aquatint and soft-ground printed in colours, 1975, signed and titled in pencil, a proof aside from the edition of 52 in pencil, on T H Saunders wove paper, printed by Studio Prints, Ltd, published by Leslie Waddington Graphics, London, with full margins, sheet 610 x 774mm (24 x 30½in) (unframed)

£250 - 350 ARR



251

Ursula Fookes (1906-1991)

VILLAGE

Pencil on tracing paper, the preparatory drawing for the linocut, with full margins, image 260 x 183mm (10 1/4 x 7 1/8in) (framed)

£300 - 500 ARR



252

Claude Flight (1881-1955)

A COLLECTION OF LINOCUT PRINTING BOOKS AND GREETING CARDS

A private collection of Claude Flight linocut books, circa 1934, as well as letters and image proofs from the original publishers to Claude Flight, six original linocut greeting cards printed in colours, each on wove paper, and a unique linocut proof on tissue-thin paper, mounted onto a wove support, printed in colours, various sizes (unframed) (12)

Titles include (all by Claude Flight): *Lino Cutting and Printing* by Claude Flight (B.T. Batsford, Ltd., Publishers, London); *Lino-Cuts*, A Handbook of Linoleum-cut Colour Printing (London, John Lane the Bodley Head Limited); *The Practice of Lino Cutting & Printing in Colours and Black & White* explaining the use of the 'Claude Flight Lino Cutting and Colour Printing Outfit'; *Lino-Cuts: A Hand-Book of Linoleum-Cut Colour Printing with Ten Illustrations in Colour and Eighteen in Black And White* (London, John Lane The Bodley Head Limited)

£200 - 300 ARR



253

Sybil Andrews (1898-1993)

RED CEDAR THE PASSAGE OF TIME (COPPEL SA A/2)

Woodcut printed in black, 1977, signed, titled and numbered from the edition of 25 in pencil, block 880 x 313mm (24 5/8 x 12 1/8in) (unframed)

£4,000 - 6,000 ARR



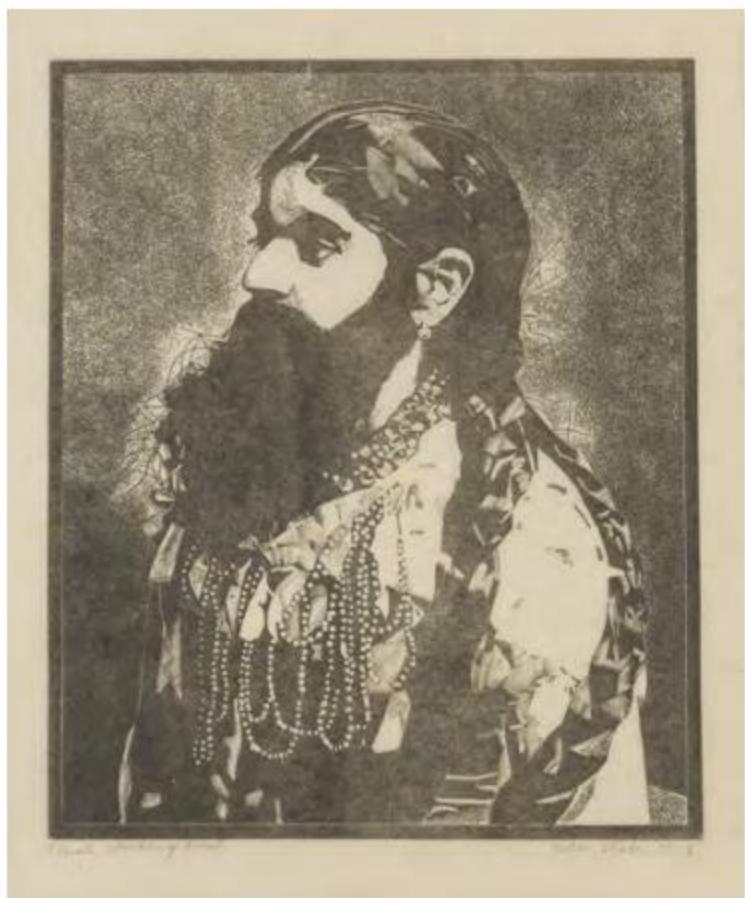
254

Sir Peter Blake (b.1932)

MIDGET (FROM SIDE-SHOW)

Wood-engraving, 1978, signed, dated and inscribed 'Final working proof' in pencil, aside from the edition of 100, on thin laid Japan paper, printed at White Ink Studio, published by Waddington Graphics, London, the image, 152 x 127mm (6 x 5in) (framed)

£400 - 600 ARR



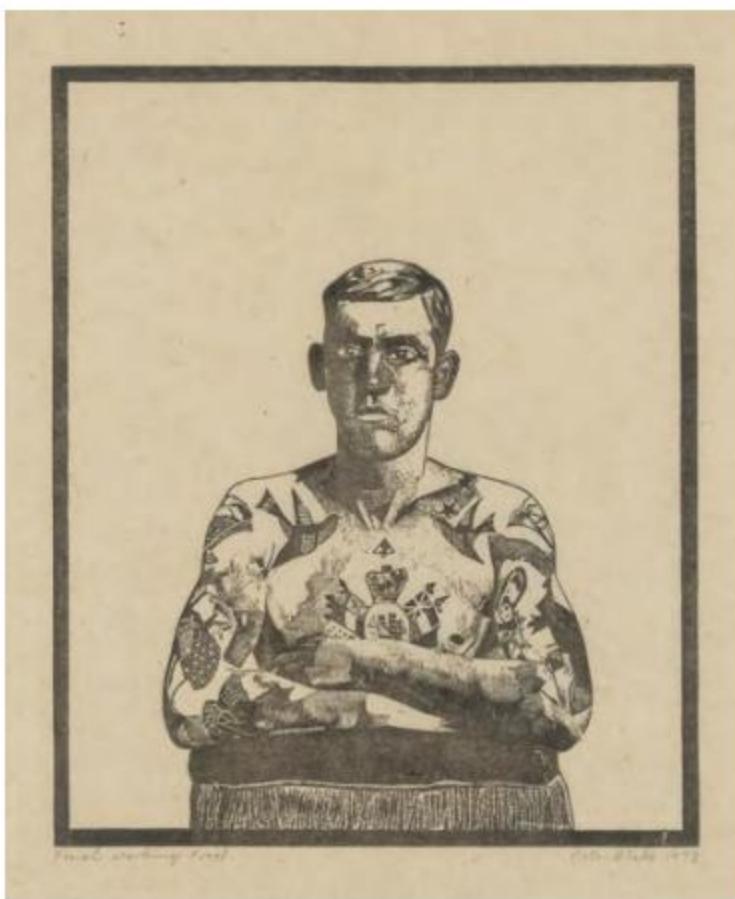
256

Sir Peter Blake (b.1932)

BEARDED LADY (FROM SIDE-SHOW)

Wood-engraving, 1978, signed, dated and inscribed 'final working proof' in pencil, aside from the edition of 100, on thin laid Japan paper, printed at White Ink Studio, published by Waddington Graphics, London, the image, 152 x 127mm (6 x 5in) (framed)

£400 - 600 ARR



255

Sir Peter Blake (b.1932)

TATTOOED MAN (FROM SIDE-SHOW)

Wood-engraving, 1978, signed, dated and inscribed 'Final working proof' in pencil, aside from the edition of 100, on thin laid Japan paper, printed at White Ink Studio, published by Waddington Graphics, London, the image, 152 x 127mm (6 x 5in) (framed)

£400 - 600 ARR



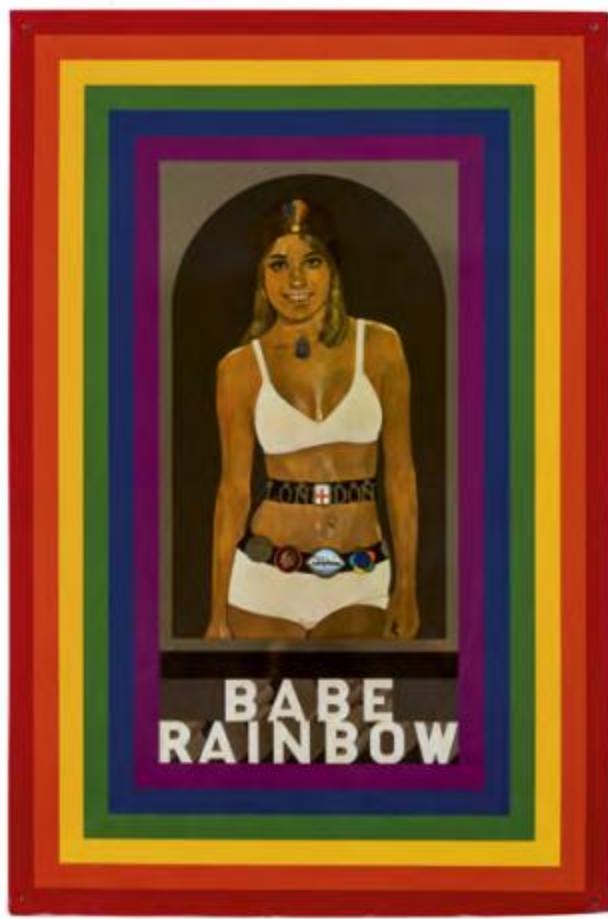
257

Sir Peter Blake (b.1932)

TINY T.N.T. TANTRUM THE POCKET PRINCE

Wood engraving printed in black and red, 1973, signed and numbered from the edition of 175 in pencil, on tissue thin Japan paper, from the portfolio 'Eighteen Small Prints', printed by Advanced Graphics, London, published by Bernard Jacobson Ltd., London, the full sheet, 210 x 150mm (8 1/4 x 5 7/8in) (unframed)

£500 - 700 ARR



258

Sir Peter Blake (b.1932)

BABE RAINBOW

Screenprint on pressed tin, 1968, from the edition of 10,000, the full sheet printed to the edges, 660 x 440mm (26 x 17 1/4in) (unframed)

£400 - 600 ARR



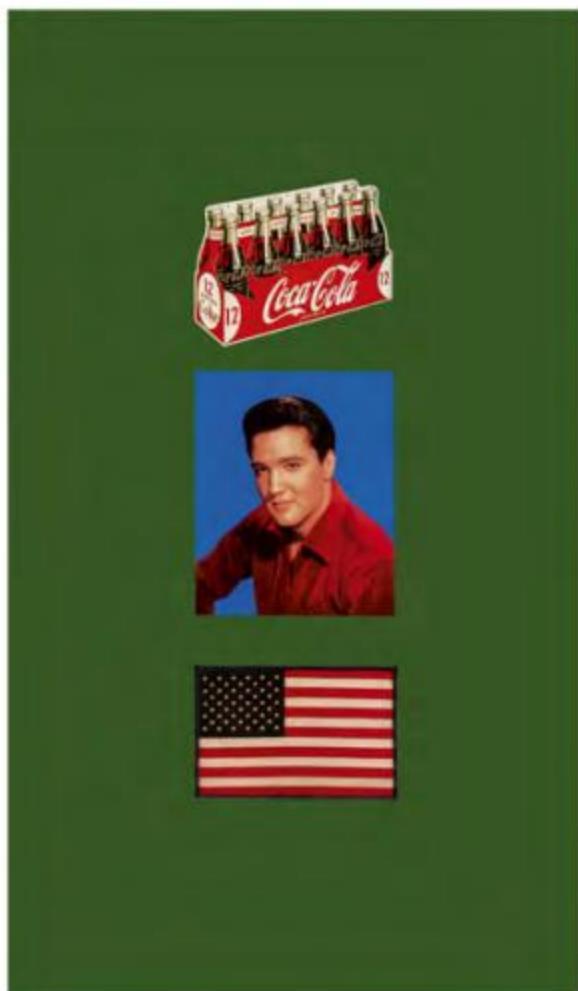
260

Sir Peter Blake (b.1932)

MARILYN MONROE, BLACK

Screenprint in colours with diamond dust, 2009, signed and numbered from the edition of 175 in pencil, on wove paper, published by CCA Galleries, London, with full margins, sheet 820 x 595mm (32 1/4 x 23 1/2in) (framed)

£2,000 - 3,000 ARR



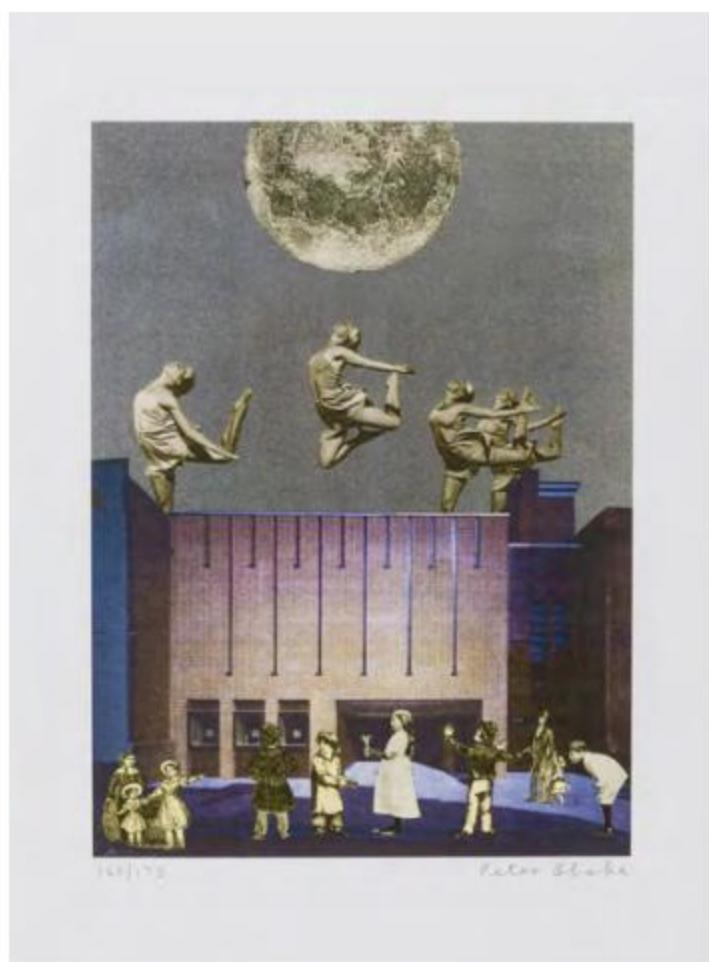
259

Sir Peter Blake (b.1932)

AMERICAN TRILOGY GREEN (LARGE)

Screenprint in colours, 2007, signed and numbered from the edition of 25 in pencil, on wove paper, published by CCA Galleries, London, the full sheet printed to the edges, 1872 x 936mm (73 5/8 x 36 3/4in) (framed)

£1,800 - 2,000 ARR



261

Sir Peter Blake (b.1932)

DANCING OVER PALLANT

Pigment print in colours, 2008, signed and numbered from the edition of 175 in pencil, on wove paper, with full margins, 270 x 190mm (10 5/8 x 7 1/2in) (unframed)

£500 - 700 ARR

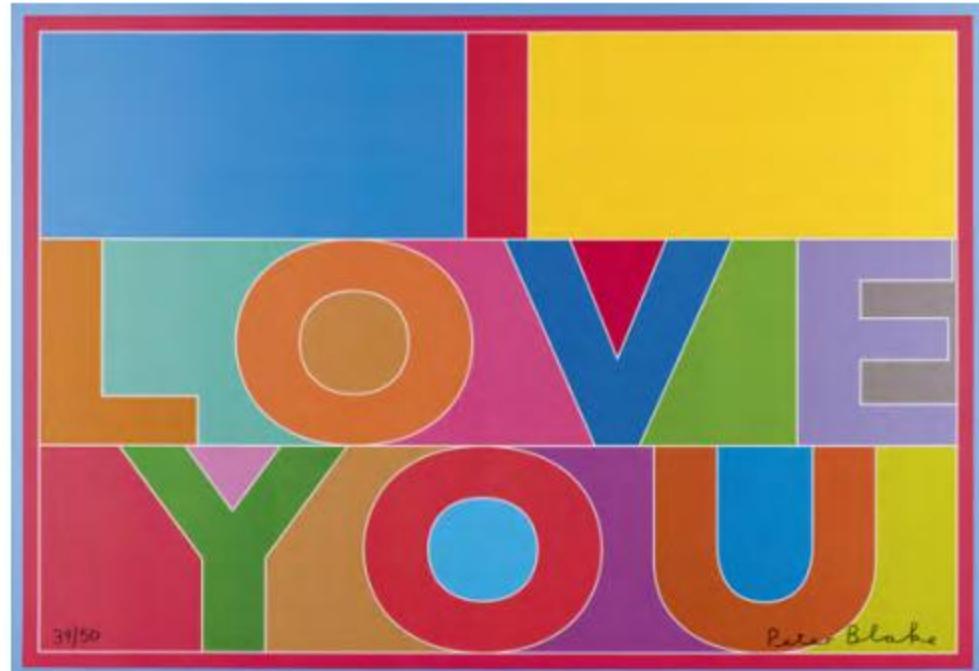
262

Sir Peter Blake (b.1932)

RED NOSE DAY 2019

Screenprint in colours, 2019, signed, titled, dated and numbered from the edition of 150 in pencil, on Somerset Tub White paper, printed by Coriander Press, London, with full margins, sheet 620 x 600mm (24 3/8 x 23 5/8in) (unframed)

£1,200 - 1,800 ARR



263

Sir Peter Blake (b.1932)

I Love You

Digital print in colours on canvas, 2013, signed and numbered from the edition of 50 in black ink, published by CCA Galleries, Tilford, 840 x 1200mm (33 1/8 x 47 1/4in) (framed)

£2,500 - 3,500 ARR



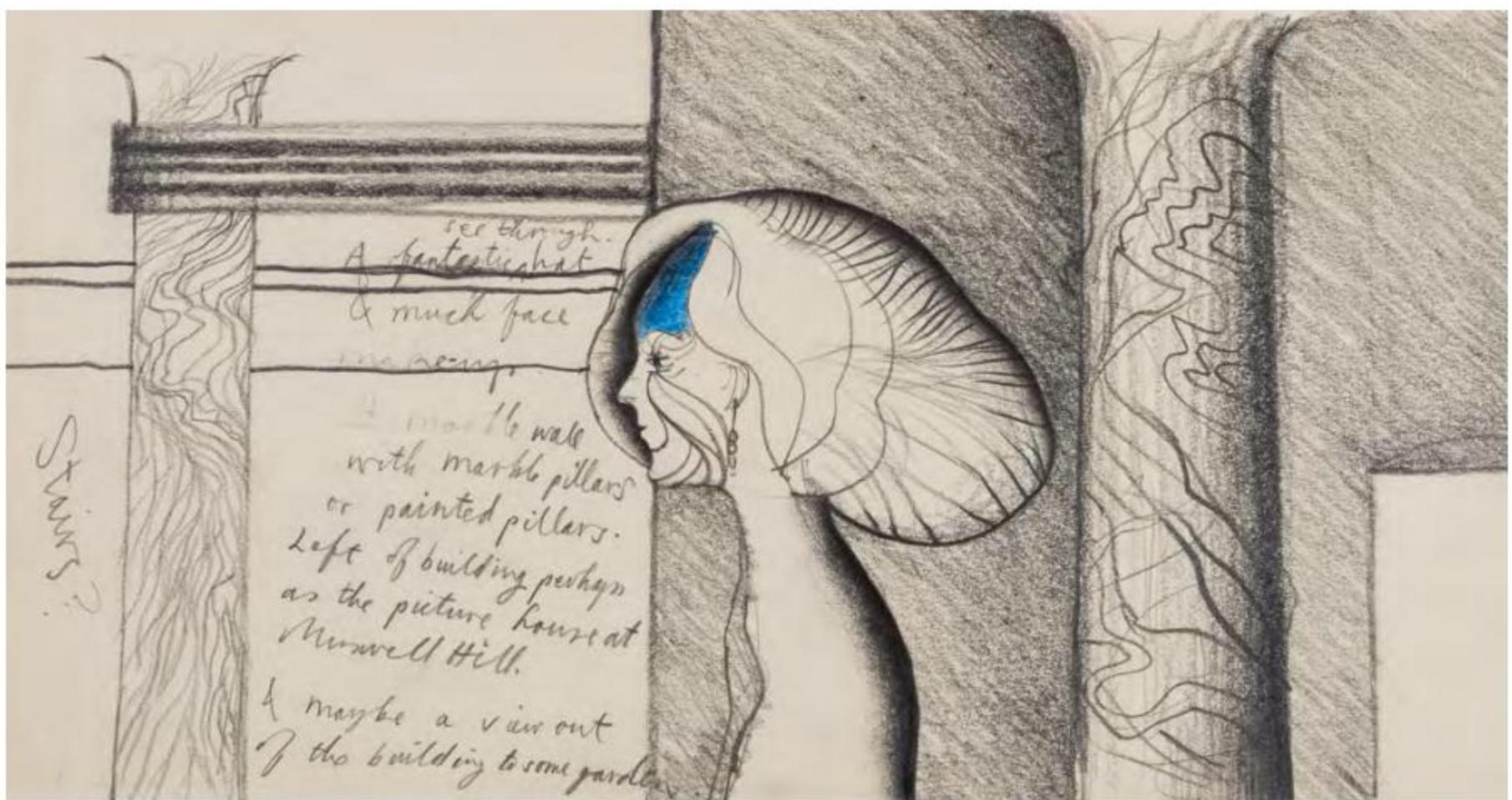
264

Patrick Caulfield (1936-2005)

FOR JOHN CONSTABLE (CRISTEA 47)

Screenprint in colours, 1976, signed in pencil, numbered from the edition of 100, on wove paper, published by Bernard Jacobson Gallery, London, on wove paper, the full sheet printed to the edges, sheet 1025 x 772mm (40 3/8 x 30 3/8in) (unframed)

£2,000 - 3,000 ARR



265

265

Colin Self (b.1941)

CINEMA STUDY. MUSWELL HILL

Graphite and blue crayon, 1972, signed, dedicated, inscribed, and dated in pencil, on wove paper, with full margins, sheet 147 x 280mm (5 3/4 x 11in) (unframed)

£800 - 1,200 ARR

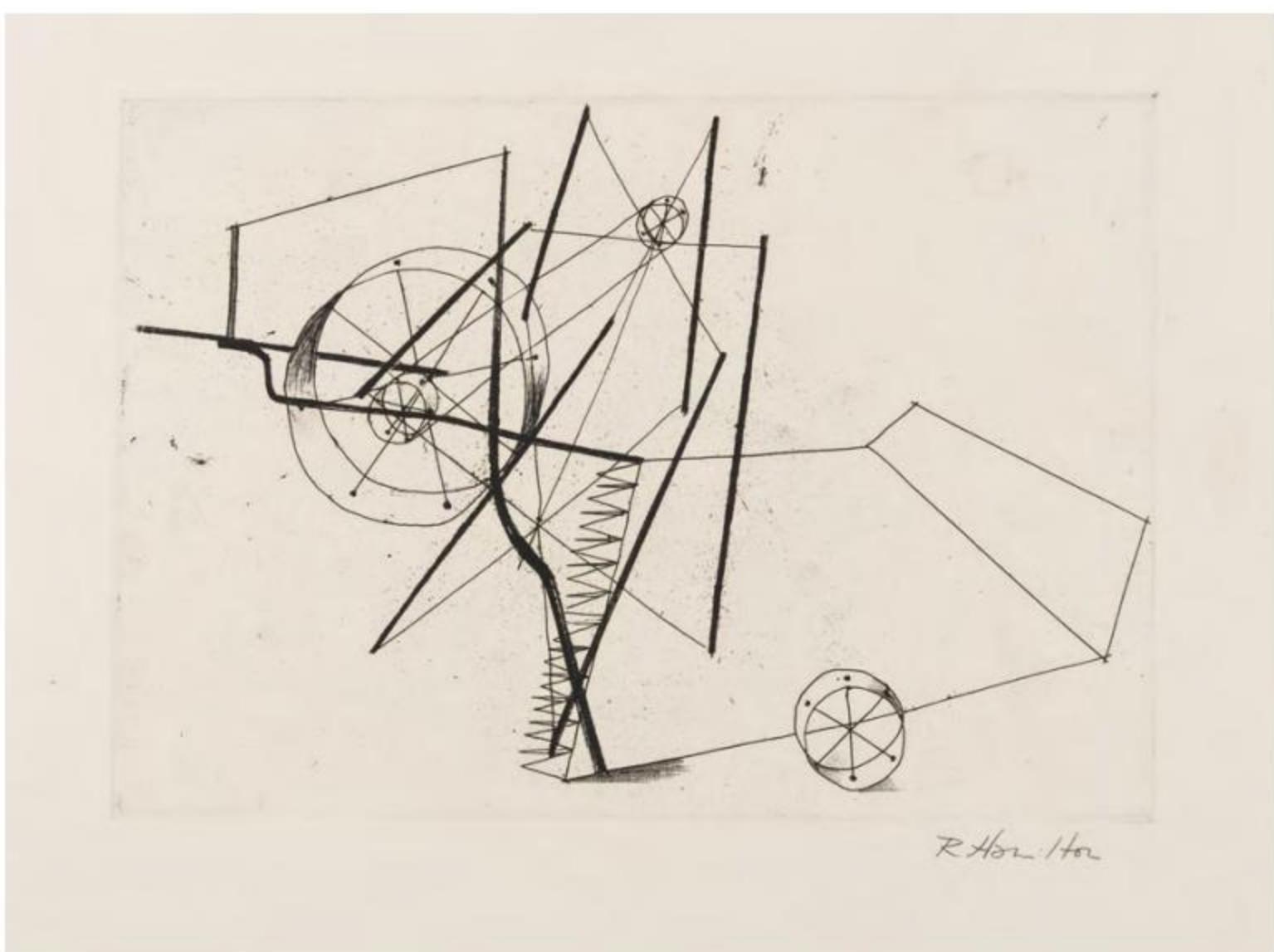
266

Richard Hamilton (1922-2011)

REAPER (A) (ULLIN 20)

Etching, 1977, signed in pencil, from the edition of 300, on J Whatman paper, published by Griffelkunst-Vereinigung, Hamburg, with full margins, sheet 293 x 331mm (11 x 13in) (unframed)

£400 - 600 ARR



266



267

Richard Hamilton (1922-2011)

SWINGEING LONDON 67 (ULLIN 69)

Photo-offset lithograph printed in colours, 1968, signed in pencil, from the edition of 1000, on Opaline machine made wove paper, published by ED 912 Edizioni di Cultura Contemporanea, Milan, the full sheet, 705 x 500mm (27 3/4 x 19 5/8in) (unframed)

£600 - 800 ARR



268

David Hockney (b.1937)

FIESTA (BAGGOTT 178)

Offset lithograph printed in colours, 1988, on wove paper, the full sheet, 630 x 429mm (24 5/8 x 16 3/4in) (unframed)

This poster was created on the occasion of the artist's inclusion in the Fiesta of 1988 in Bradford, the artist's birthplace. It is unusual in that the reproduced image of 'Flowers, Apple & Pear on a Table, July 1986' is exactly the same size as the original artwork.

£100 - 150 ARR



269

David Hockney (b.1937)

SKATER (XIV OLYMPIC WINTER GAMES, SARAJEVO) (BAGGOTT 135)

Offset lithograph printed in colours, 1982, on wove paper, the full sheet, 845 x 620mm (33 1/8 x 24 5/8in) (unframed)

£200 - 300 ARR



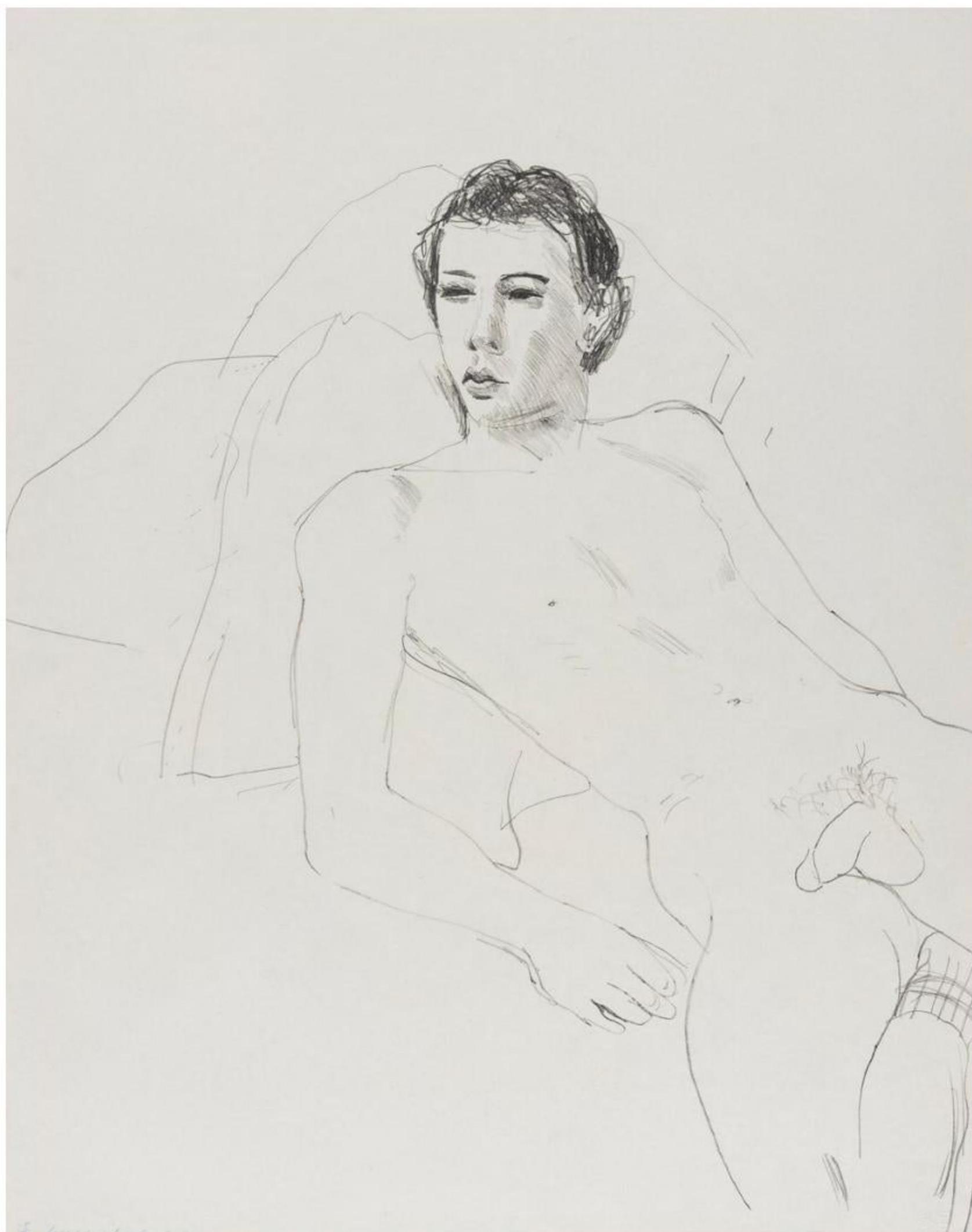
270

David Hockney (b.1937)

OLYMPISCHE SPIELE MÜNCHEN, 1972 (BAGGOTT 34)

Lithograph printed in colours, 1972, on thick wove paper, printed by Matthieu, Zurich, published by Edition Olympia 1972 GmbH, Munich, with full margins, sheet 1150 x 640mm (40 x 25 1/2in) (unframed)

£800 - 1,200 ARR



271

David Hockney (b.1937)

GREGORY RECLINING (TOKYO 198)

Lithograph, 1976, signed and numbered from the edition of 28 in blue pencil crayon, on newsprint-coloured, BFK Rives paper, the full sheet, 648 x 498mm (25½ x 19½in) (unframed)

£8,000 - 12,000 ARR



272

David Hockney (b.1937)

THINGS RECENT

The book, 1991, with one pigment print in colours, with title-page, text, reproductions and justification, this copy stamp numbered from the edition of 1250, printed at the artist's studio, published by Andre Emmerich Gallery, New York, on wove paper, the full sheets, spiral bound as published, overall size 217 x 285mm (8½ x 11¼in) (vol)

£300 - 500



273

Julian Opie (b. 1958)

VIEW FROM MY BEDROOM WINDOW (CRISTEA 104)

Continuous computer animation on LCD screen, 2007, signed in black ink and numbered from the edition of 300 on a label affixed to the reverse of the monitor, together with the original box and accessories, published by Alan Cristea Gallery, London, unit 248 x 305 x 42mm (9¾ x 12 x 1½in) (multiple)

£1,500 - 2,000

ARR



274

Julian Opie (b.1958)

ROADSCAPE (CRISTEA 22)

Inkjet printed in colours with watercolour, 2001, signed and numbered from the edition of 160 in pencil (only 106 printed), printed by the Julian Opie Studio, London, published by the Whitechapel Gallery, London, sheet 208 x 285mm (8¼ x 11 14/in) (framed)

£800 - 1,200

ARR

275

Julian Opie (b.1958)

WALKING IN MELBOURNE 1

Digital print in colours, 2018, from the edition of an unknown size, on wove paper, co-published by the artist's studio and the National Gallery of Victoria, London and Melbourne, on the occasion of the artist's exhibition 'Julian Opie', with full margins, sheet 353 x 353mm (13⅓ x 13⅓in) (unframed)

£200 - 300 ARR



276

Julian Opie (b.1958)

WOMAN TAKING OFF MAN'S SHIRT (CRISTEA P.244)

Screenprint in colours, 2003, from the edition of an unknown size, published by K21 Kunstmuseum Nordrhein-Westfalen, Dusseldorf, with full margins, sheet 1000 x 600mm (39⅓ x 23⅓in) (unframed)

£500 - 700 ARR



277

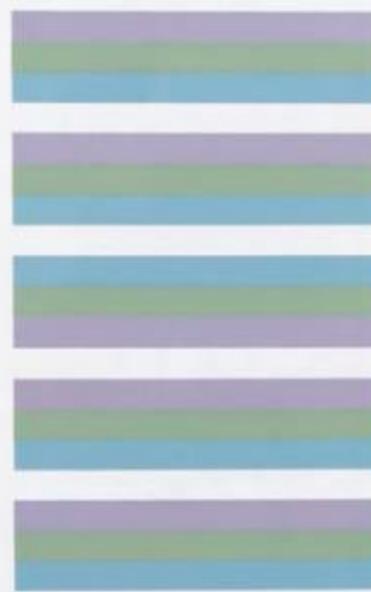
Bridget Riley (b.1931)

INTERVALS I

Screenprint in colours, 2019, signed, dated and numbered from the edition of 120 in pencil, on wove paper, published by the Scottish National Gallery, Edinburgh, the full sheet, 512 x 406mm (20½ x 16in) (framed)

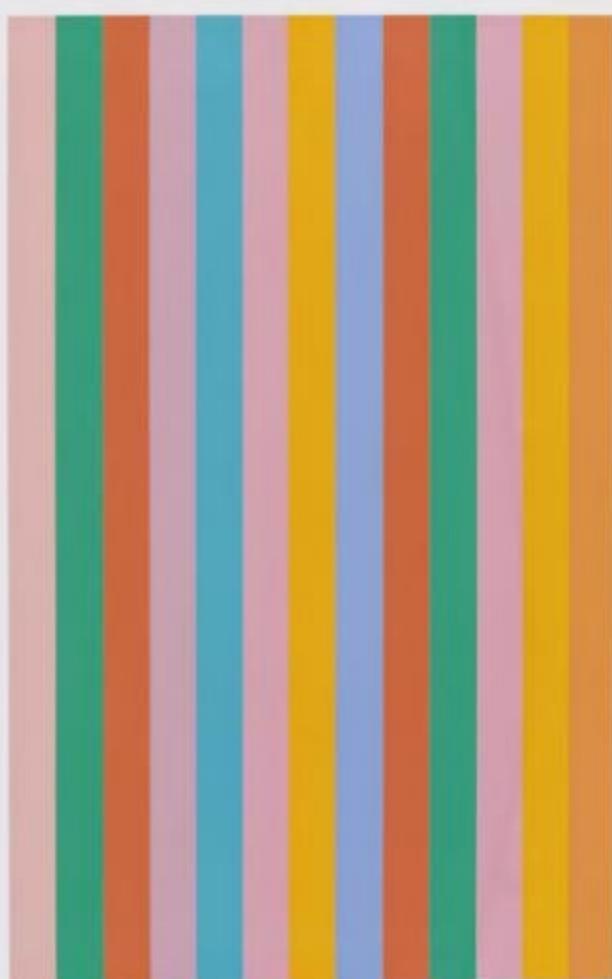
£2,000 - 3,000

ARR



Intervals I 9/120

Bridget Riley '19



Around 9/120

Bridget Riley '19

278

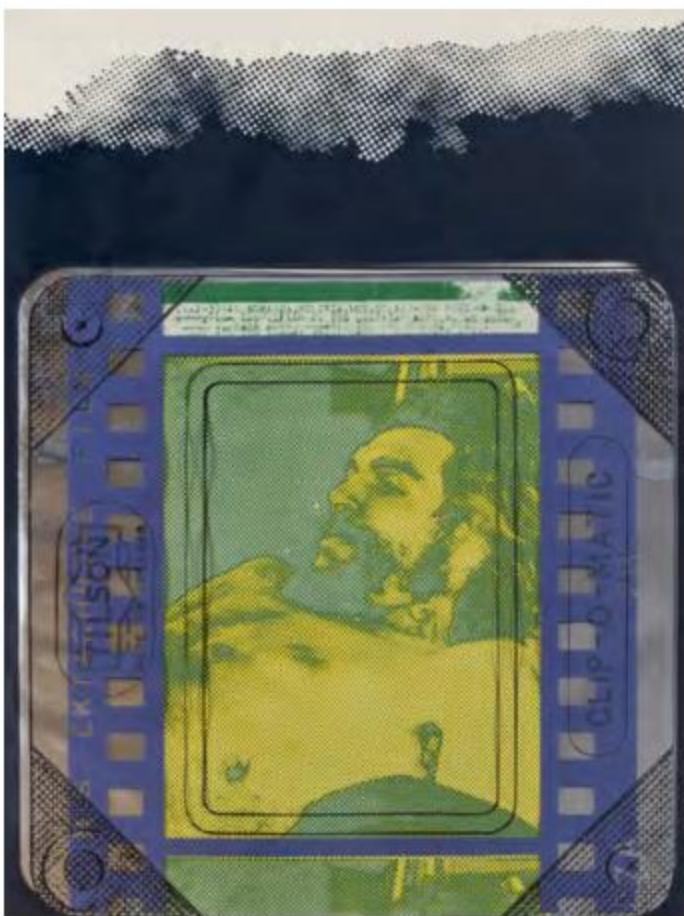
Bridget Riley (b.1931)

AROUND (SCHUBERT 78)

Screenprint in colours, 2011, signed, titled, dated and numbered from the edition of 120 in pencil, printed and published by Angus Wade at Artizan Editions, Hove, with full margins, sheet 556 x 400mm (21⅓ x 15⅓in) (framed)

£4,000 - 6,000

ARR



279

Joe Tilson (b.1928)

TRANSPARENCY, CLIP-O-MATIC CHE

Acetate and mylar collage on colour silkscreen, 1969, signed, dated and numbered from the edition of 70 in pencil, printed and published by Kelpra Studio, London, image 625 x 470mm (24½ x 18½in) (framed)

£400 - 600 ARR



281

Allen Jones (b.1937)

UNTITLED (FROM MAGICIAN SUITE) (LLOYD 71D)

Lithograph printed in colours, 1976, signed, dated and numbered from the edition of 60 in pencil, printed by Jack Lemon at the Landfall Press, Chicago, published by Waddington Graphics, London, the full sheet 825 x 570mm (32½ x 22½in) (framed)

£300 - 500 ARR



280

Joe Tilson (b.1928)

SERRE (FROM LE CRETE SENESI SERIES)

Screenprint in colours with woodblock, 1995, signed, dated and inscribed 'AP' in pencil, on wove paper, printed by Advanced Graphics, published by Alan Cristea Gallery, London, the full sheet, 885 x 620mm, (34½ x 24½in) (framed)

£500 - 700 ARR



282

Gillian Ayres (b.1930)

UNTITLED

Screenprint, signed and numbered from the edition of 65 in pencil, on wove paper, the full sheet, 330 x 330mm (13 x 13in) (unframed)

£300 - 500 ARR

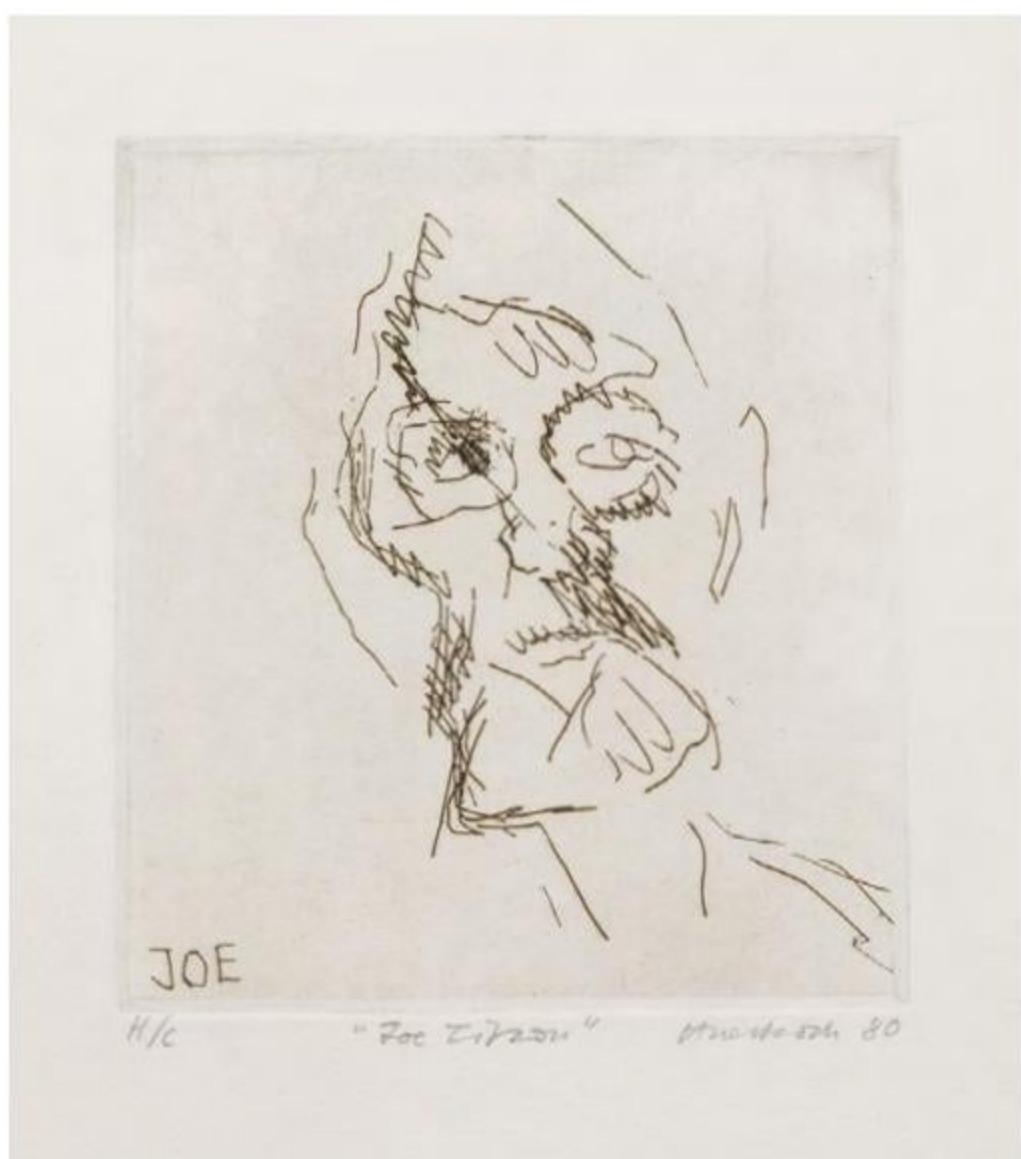
283

Frank Auerbach (b.1931)

JOE TILSON (HARTLEY 9)

Etching, 1980, signed in pencil, numbered from the edition of 50, on wove paper, published by Marlborough Graphics, London, on wove paper, with full margins, 153 x 144mm (6 x 5¾in) (unframed)

£3,000 - 5,000 ARR



284

Francis Bacon (1909-1992)

RIGHT PANEL FROM TRIPTYCH 1986-1987 (SABATIER 6)
Etching with aquatint printed in colours, 1987, signed in pencil, numbered from the edition of 99, on Arches wove paper, printed and published by Poligrafa, Barcelona, with full margins, sheet 652 x 486mm (25½ x 19½in) (unframed)

£7,000 - 9,000 ARR



285

David Bailey (b.1938)

LEGS AND HOSEPIPE

Gelatin silver print, 1980, signed in pencil, signed again, dated and numbered from the edition of 200 in pencil verso, further dated and numbered in black ink within the studio stamps verso, on wove paper, sheet 250 x 380mm (9 1/8 x 15in) (framed)

£300 - 500 ARR



287

Peter Doig (b.1959)

UNTITLED (CANOE)

Aquatint in colours, 2008, signed and numbered from the edition of 500 in pencil, on wove paper, the full sheet printed to the edges, 590 x 745mm (23 1/4 x 29 3/8in) (unframed)

£1,000 - 1,500 ARR



286

Martin Creed (b.1968)

Work No. 223

Digital print, 2000, signed and dated in pencil, with the printed title and numbering from the edition of 100, on wove paper, as included in the Cubitt portfolio, published by Cubitt, London, sheet 250 x 210mm (9 1/8 x 8 1/2in) (framed)

£400 - 600 ARR IMPORT



288

Peter Doig (b.1959)

ECHO LAKE

Etching printed in green, 2000, signed in pencil, numbered from the edition of 100, on wove paper, as included in the Cubitt Portfolio, with full margins, sheet 260 x 210mm (10 1/4 x 8 1/2in) (framed)

£1,500 - 2,000 ARR IMPORT



289
Tracey Emin (b.1963)
LOVE IS A STRANGE THING
Offset lithograph printed in colours, 2000, signed in black ink, numbered from the edition of 250 in pencil verso, on thin glossy wove paper, the full sheet printed to the edges, 705 x 540mm (27 1/4 x 21 1/4in) (unframed)

£400 - 600 ARR



290
Tracey Emin (b.1963)
SMALL BIRD

The plaster and metal multiple, 2014, housed within the original Emin International cardboard box, signed and dated on the inner of lid in black ink, numbered from the edition of 40 in black ink on a label affixed to the outer of lid, overall 93 x 30 x 29mm (3 2/3 x 1 1/8 x 1 1/8in) (multiple)

£800 - 1,200 ARR



291

Tracey Emin (b.1963)

FOUNDLINGS AND FLEDGLINGS - OUR ANGELS OF THIS EARTH
Transfer screenprint on white china teapot, 2007, from the edition of 1000, published by Other Criteria, London, housed within the original publisher's box, height 190mm (7 1/2in) (multiple)

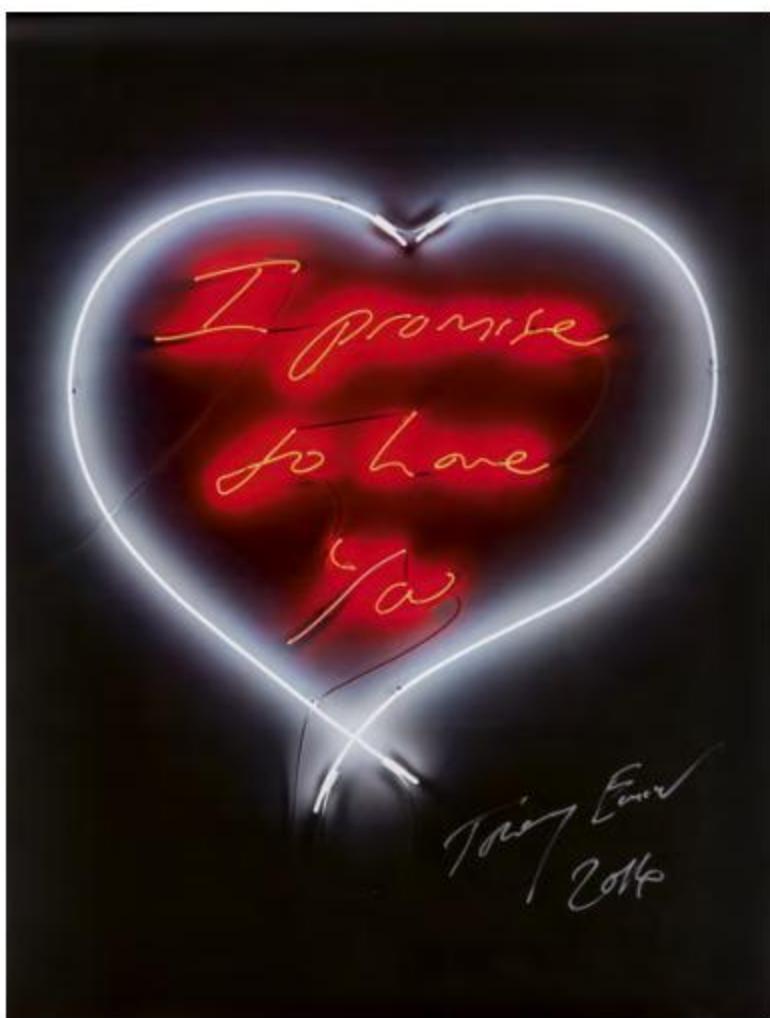
£300 - 500 ARR



292
Tracey Emin (b.1963)
BE FAITHFUL TO YOUR DREAMS

Embroidered cotton handkerchief, 1999, published by Momart, London, housed within the original plastic packaging, overall 406 x 406mm (16 x 16in) (unframed)

£600 - 800 ARR



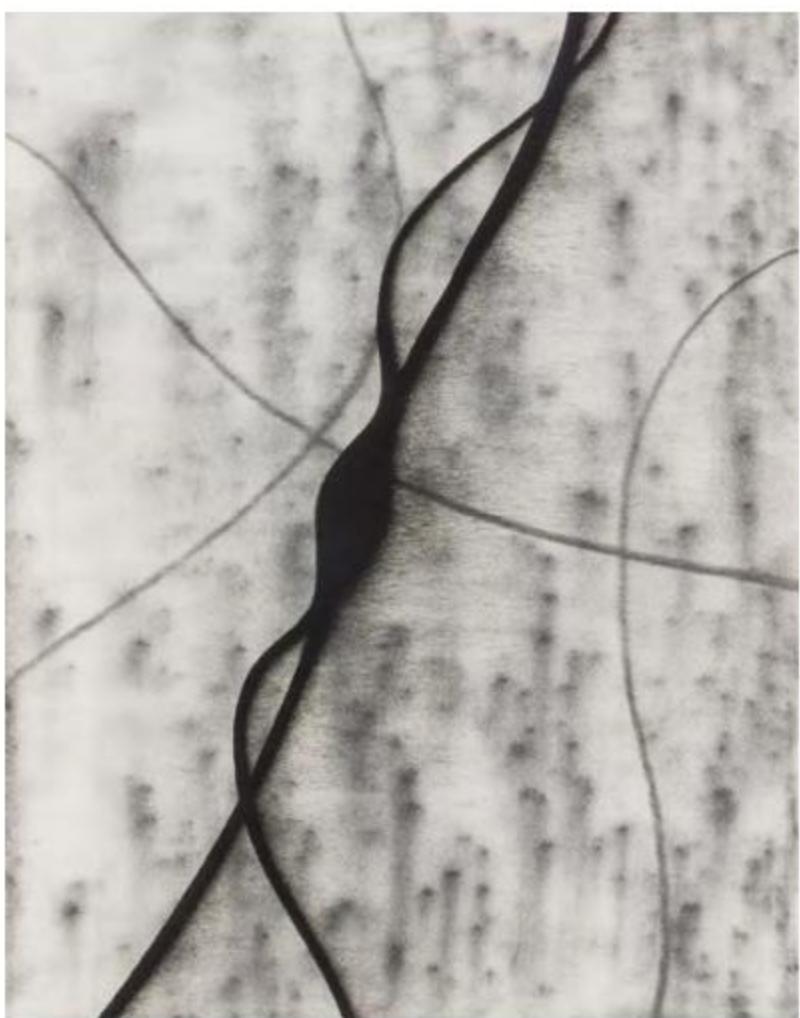
293

Tracey Emin (b.1963)

I PROMISE TO LOVE YOU

Digital print in colours, 2016, signed in silver ink, from the edition of 500, on glossy wove paper, printed and published by Emin International, London, the full sheet printed to the edges, 700 x 500mm (27 x 19½in) (unframed)

£500 - 700 ARR



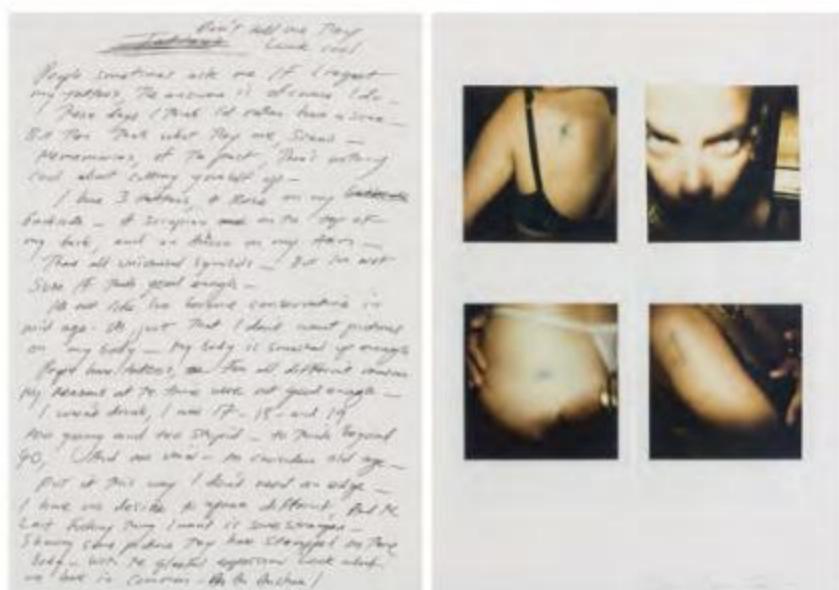
295

Mark Francis (b.1962)

UNTITLED

Charcoal on paper, 2001, sheet 380 x 280mm (15 x 11in) (framed)

£2,000 - 3,000 ARR IMPORT



294

Tracey Emin (b.1963)

TATTOO

The complete set of two inkjet prints in colours, 2001, one signed, dated and numbered from the edition of 200 in pencil, each on wove paper, each sheet 297 x 210mm (11½ x 8¼in) (unframed) (2)

£600 - 800 ARR



296

Antony Gormley (b.1950)

FIGURE

Giclee print in colours, 2014, signed and numbered from the edition of 150 in pencil verso, on Hahnemuhle paper, published by Oak Tree Fine Press, Fyfield, with margins, sheet 279 x 216mm (11 x 8½in) (unframed)

£700 - 1,000 ARR

297

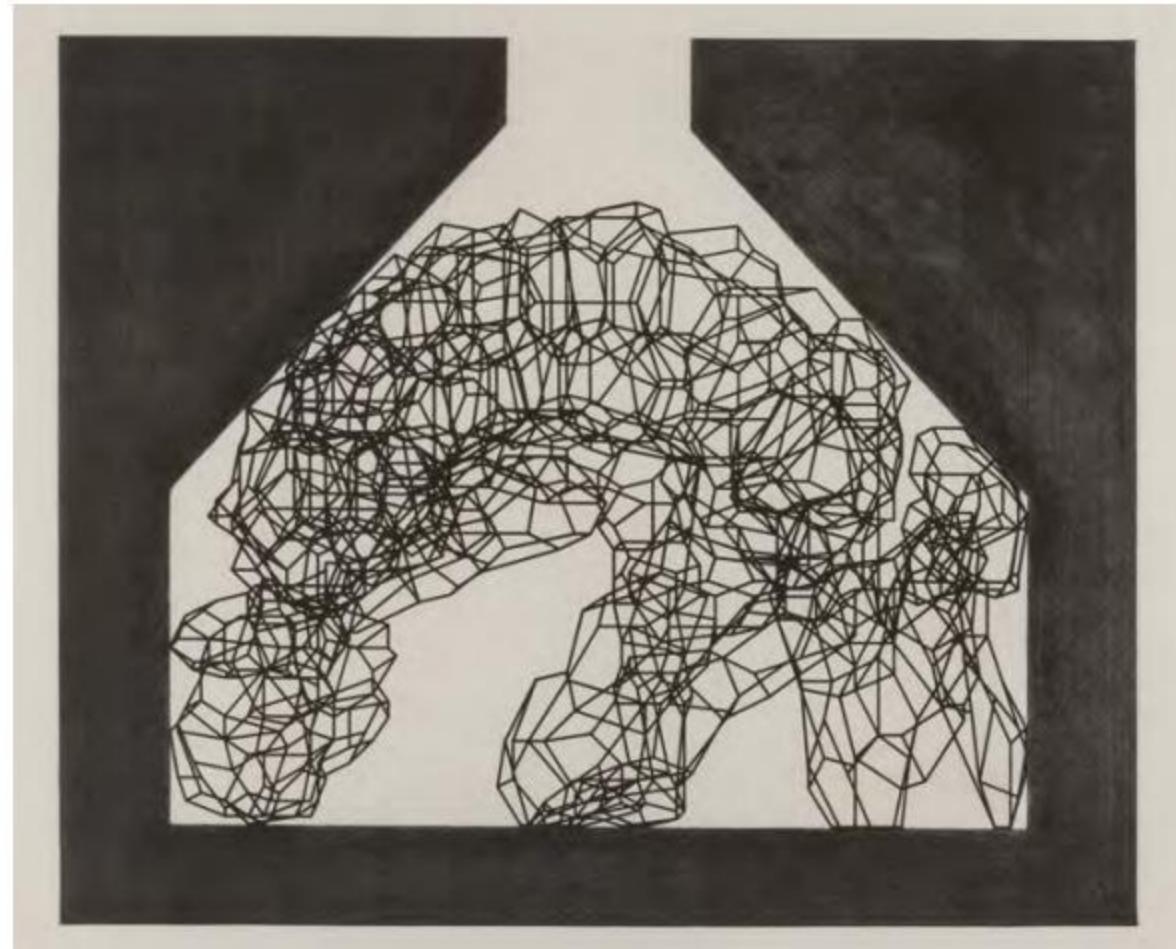
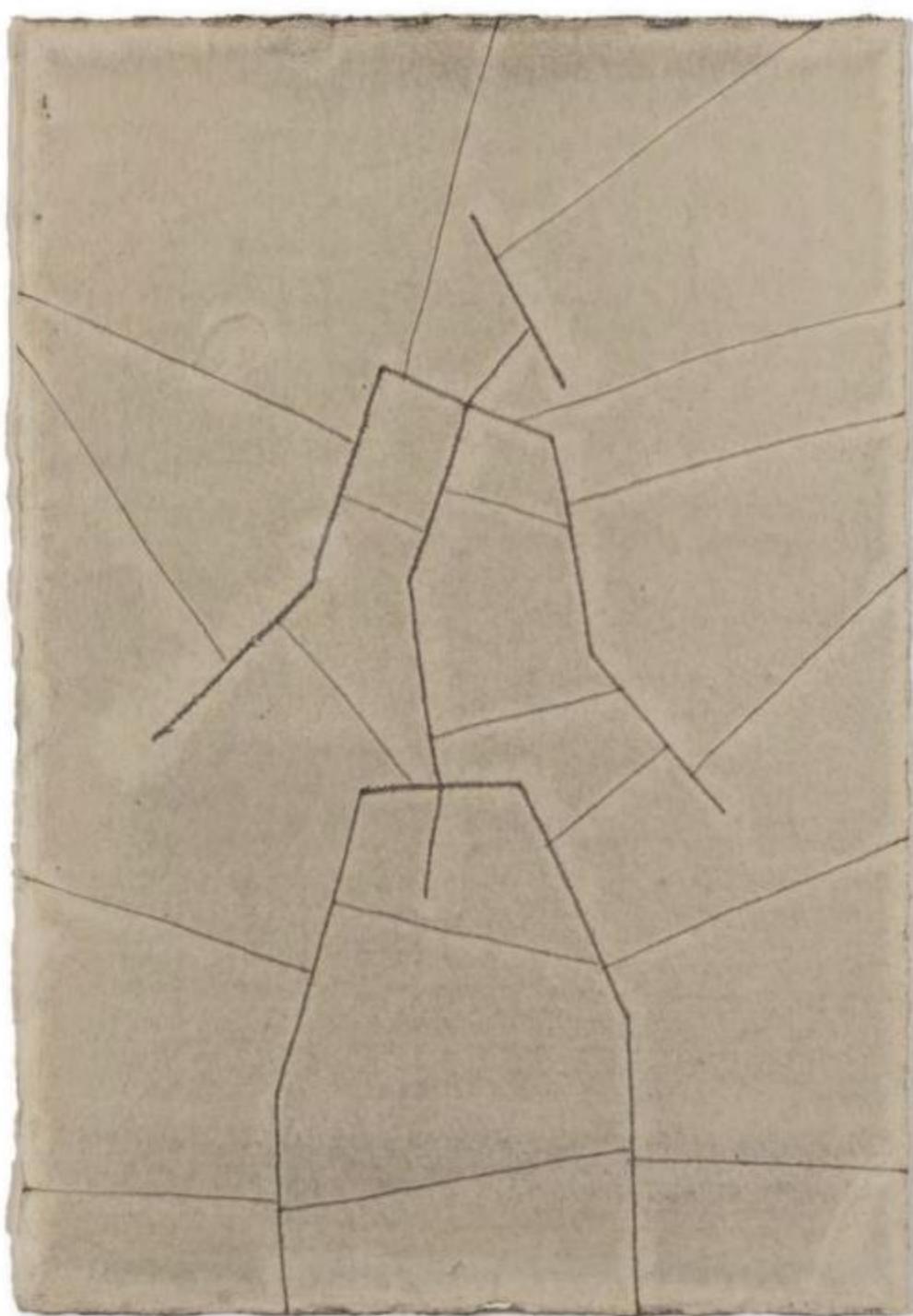
Antony Gormley (b.1950)

SITE XXII

Carbon and casein drawing, 2016, signed, dated and titled by the artist in pencil verso, on thick wove paper, the full sheet, 280 x 190mm (11 x 7½in) (framed), In excellent original condition, framed archivally.

£6,000 - 8,000

ARR



298

Antony Gormley (b.1950)

FIRMAMENT

Etching, 2008, signed, titled, dated and numbered from the edition of 60 in pencil verso, on wove paper, with full margins, sheet 650 x 750mm (25½ x 29½in) (framed), Hinged to mount verso at various places. In excellent condition as published. With White Cube Gallery label verso.

£2,500 - 3,500

ARR

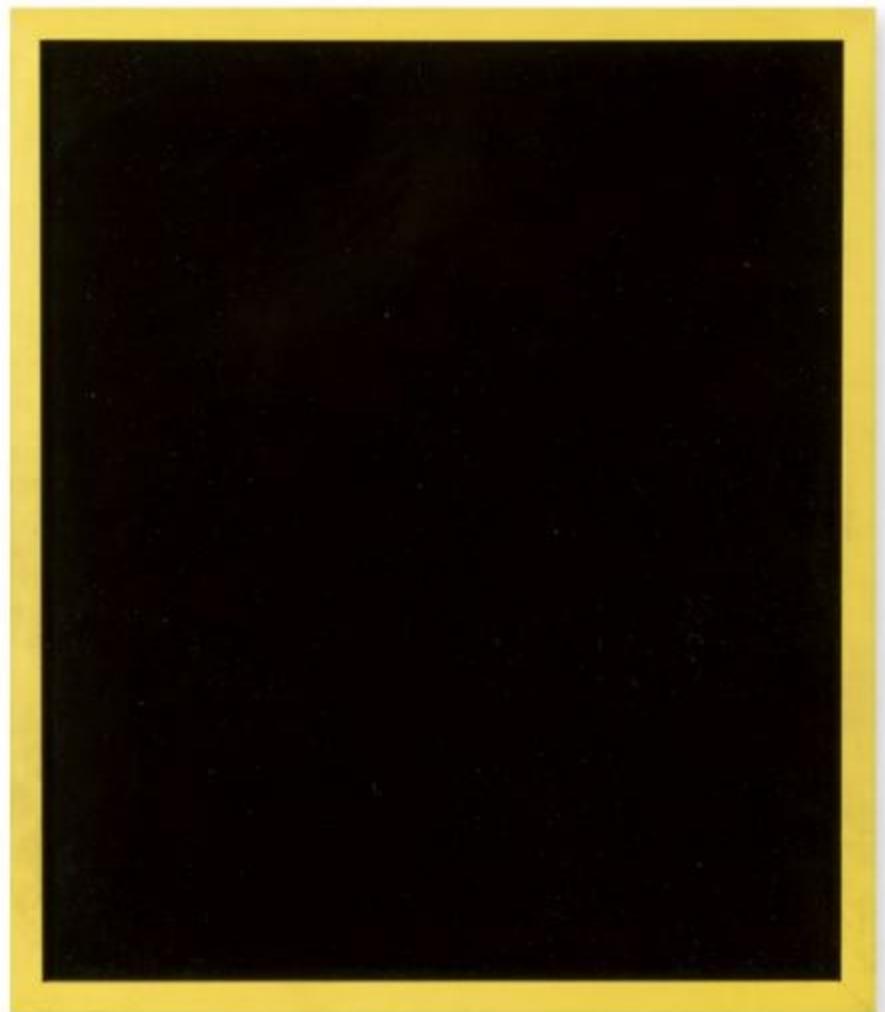
299

Gary Hume (b.1962)

1000 WINDOWS

Household gloss paint on paper, 2013, signed, dated and numbered from the edition of 1000 in black ink verso, in the artist's yellow frame as published, overall 370 x 315mm (14½ x 12¾in) (artist's frame)

£250 - 350 ARR



300

Gary Hume (b.1962)

MICHAEL

Screenprint in colours, 2002, signed and dated in pencil, numbered from the edition of 50, on wove paper, published by White Cube Editions, London, the full sheet printed near to the edges, sheet 1527 x 764mm (60⅓ x 30⅓in)

£2,000 - 3,000 ARR



301

Damien Hirst (b.1965)

I SAW HALF OF THE MOON (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)

Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35 3/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



303

Damien Hirst (b.1965)

YOU THREW A MELON AT MY HEAD (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)

Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35 3/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



302

Damien Hirst (b.1965)

SPIN ME RIGHT ROUND (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)

Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35 3/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



304

Damien Hirst (b.1965)

LIKE A SNOWBALL DOWN A MOUNTAIN (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)

Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35 3/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



305

Damien Hirst (b.1965)

I GET AROUND (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)
Etching printed in colours, 2002, signed in pencil, from the
edition of 68, on Hahnemuhle paper, printed by Hope
(Sufferance) Press, published by Charles Booth-Clibborn under
his imprint the Paragon Press, London, the full sheet 910 x
706mm (35 5/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



307

Damien Hirst (b.1965)

TIE A YELLOW RIBBON ROUND THE OLD OAK TREE (FROM IN A SPIN, THE
ACTION OF THE WORLD ON THINGS I)
Etching printed in colours, 2002, signed in pencil, from the
edition of 68, on Hahnemuhle paper, printed by Hope
(Sufferance) Press, published by Charles Booth-Clibborn under
his imprint the Paragon Press, London, the full sheet 910 x
706mm (35 5/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



306

Damien Hirst (b.1965)

OH MY GOD ... AND FOR THOSE REALLY STUBBORN STAINS!!!!!!? (FROM IN a
Spin, The Action of the world on things I)
Etching printed in colours, 2002, signed in pencil, from the
edition of 68, on Hahnemuhle paper, printed by Hope
(Sufferance) Press, published by Charles Booth-Clibborn under
his imprint the Paragon Press, London, the full sheet 910 x
706mm (35 5/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



308

Damien Hirst (b.1965)

BILLY MILL ROUNDABOUT (FROM IN A SPIN, THE ACTION OF THE WORLD ON
THINGS I)
Etching printed in colours, 2002, signed in pencil, from the
edition of 68, on Hahnemuhle paper, printed by Hope
(Sufferance) Press, published by Charles Booth-Clibborn under
his imprint the Paragon Press, London, the full sheet 910 x
706mm (35 5/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



309

Damien Hirst (b.1965)

SPINNING WHEEL (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)
Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35 3/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



311

Damien Hirst (b.1965)

CIRCLES IN THE SAND (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)
Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35 3/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



310

Damien Hirst (b.1965)

RING-A-RING OF ROSES (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)
Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35 3/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



312

Damien Hirst (b.1965)

WHEEL WITHIN A WHEEL (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)
Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35 3/8 x 27 3/4in) (unframed)

£1,500 - 2,000 ARR



313

Damien Hirst (b.1965)

FOR THE LOVE OF GOD

Screenprint in colours with diamond dust, 2009, signed and numbered from the edition of 1000 in white pencil, on wove paper, printed by Coriander Studios, published by Other Criteria, London, the full sheet printed to the edges, 325 x 240mm (12½ x 9½in) (framed)

£3,000 - 5,000 ARR



315

Damien Hirst (b.1965)

FOR THE LOVE OF GOD, BELIEVE

Screenprint in colours, 2007, signed and numbered from the edition of 1700 in white crayon, on wove paper, published by White Cube, London, the full sheet printed to the edges, 325 x 240mm (12¾ x 9in) (framed)

£2,000 - 3,000 ARR



314

Damien Hirst (b.1965)

BEYOND BELIEF VIP GIFT BAG

Paper gift bag containing a printed t-shirt, a foil stamped pink leather Smythson notebook, two pairs of 3D glasses, a silver foil covered white chocolate skull and a CD single, 2007, produced in a small number for VIP guests at the opening of Damien Hirst's White Cube exhibition Beyond Belief at and the unveiling of the Diamond encrusted skull For the Love of God (various sizes) (6)

£800 - 1,200 ARR



316

Damien Hirst (b.1965)

THE SOULS

The deluxe limited edition book comprising a foil block print in colours bound into the book, 2012, signed and numbered from the edition of 100 in white crayon, published by Other Criteria and Paul Stopler, London, cloth covered hardback book, overall 260 x 162mm (10¼ x 6½in) (vol)

£1,500 - 2,000



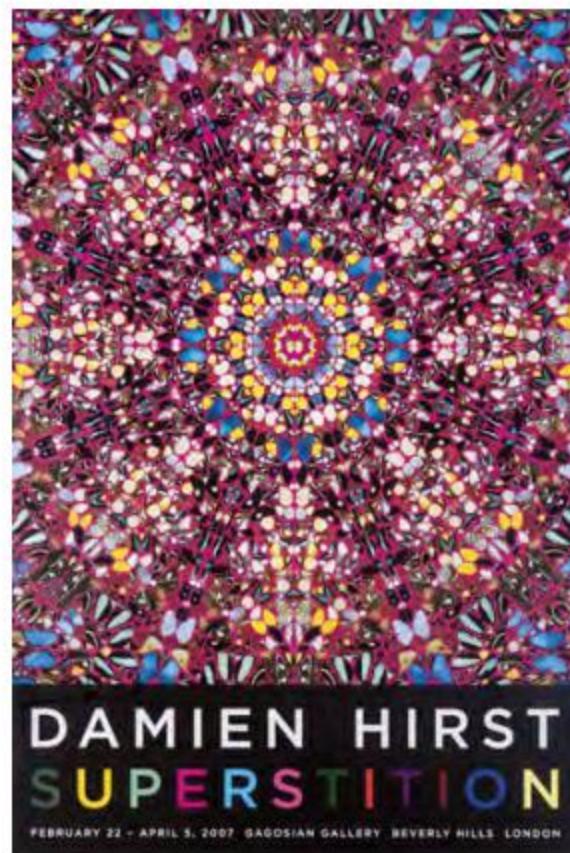
317

317
Damien Hirst (b. 1965)

ROMANCE IN THE AGE OF UNCERTAINTY

The complete set of three offset lithographic posters printed in colours, 2003, each signed in black marker pen, published by White Cube, London, each on smooth wove paper, together with a copy of the exhibition catalogue, each the full sheet printed to the edges, 836 x 660mm (33 x 26in); together with two further posters, unsigned as issued, each on gloss wove paper, the first titled 'Superstition' and the second titled, 'New Paintings', each the full sheet printed to the edges, various sizes (unframed) (6)

£300 - 500 ARR



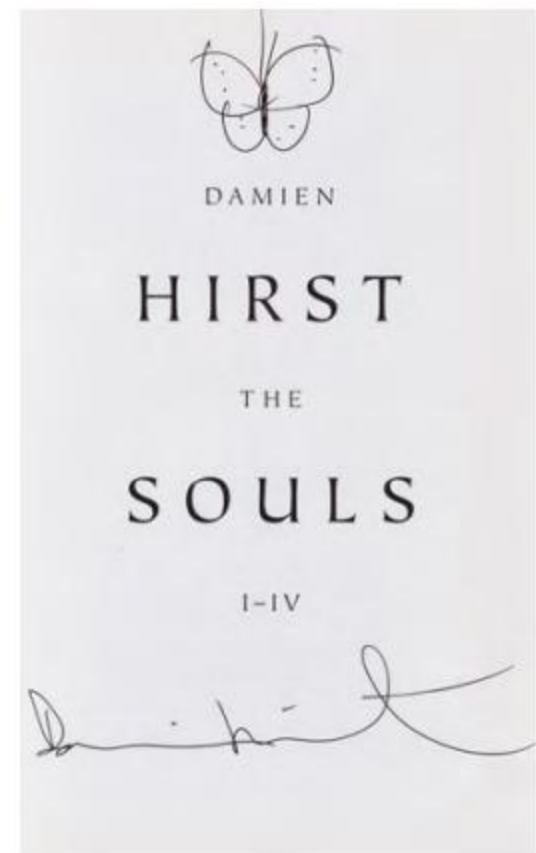
318

318
Damien Hirst (b.1965)

SUPERSTITION

Offset lithograph printed in colours, 2007, signed in black ink, the full sheet printed to the edges, sheet 985 x 660mm (38¾ x 26in) (unframed)

£600 - 800 ARR



319

320
Damien Hirst (b.1965)

THEORIES, MODELS, METHODS, ASSUMPTIONS, RESULTS AND FINDINGS INVITATION

Printed table tennis ball, 2000, with the original printed leaflet and white card box, published by Gagosian Gallery, New York, overall size 40 x 40mm (1½ x 1½in)

£400 - 600 ARR

321
Damien Hirst (b.1965)

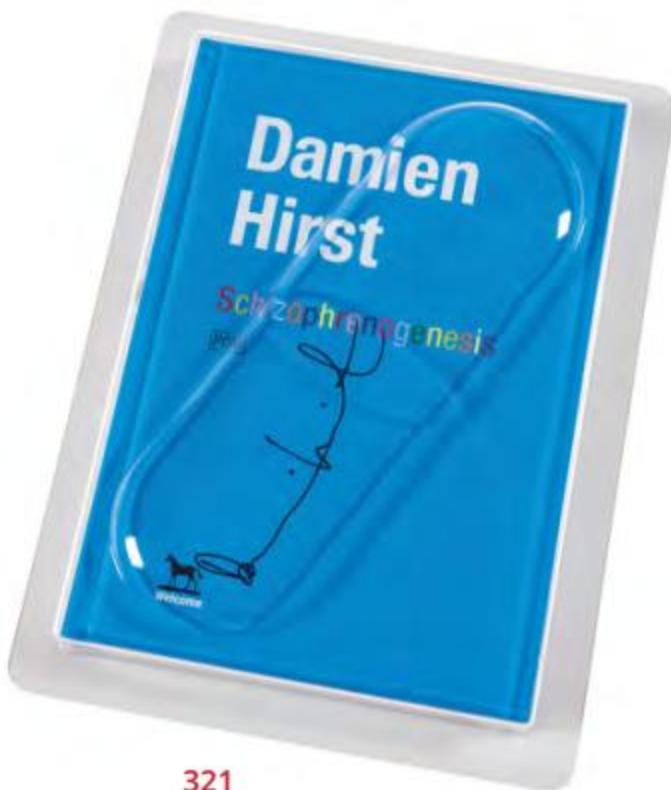
SCHIZOPHRENogenesis

Hardback book in sealed foil blister pack, 2017, signed in black pen, from the edition of 400, published by Paul Stolper and Other Criteria, London, overall 294 x 220 x 31mm (11½ x 8½ x 1½in) (vol)

£300 - 500



320



321

322

Damien Hirst (b.1965)

THE LAST SUPPER

Lithograph printed in colours, 2005, signed in white pencil, the edition size unknown, on smooth wove paper, printed and published by Paul Stolper and Other Criteria, London, the full sheet printed on both sides, 1480 x 1949mm (58½ x 76¾in) (unframed)

£700 - 1,000 ARR



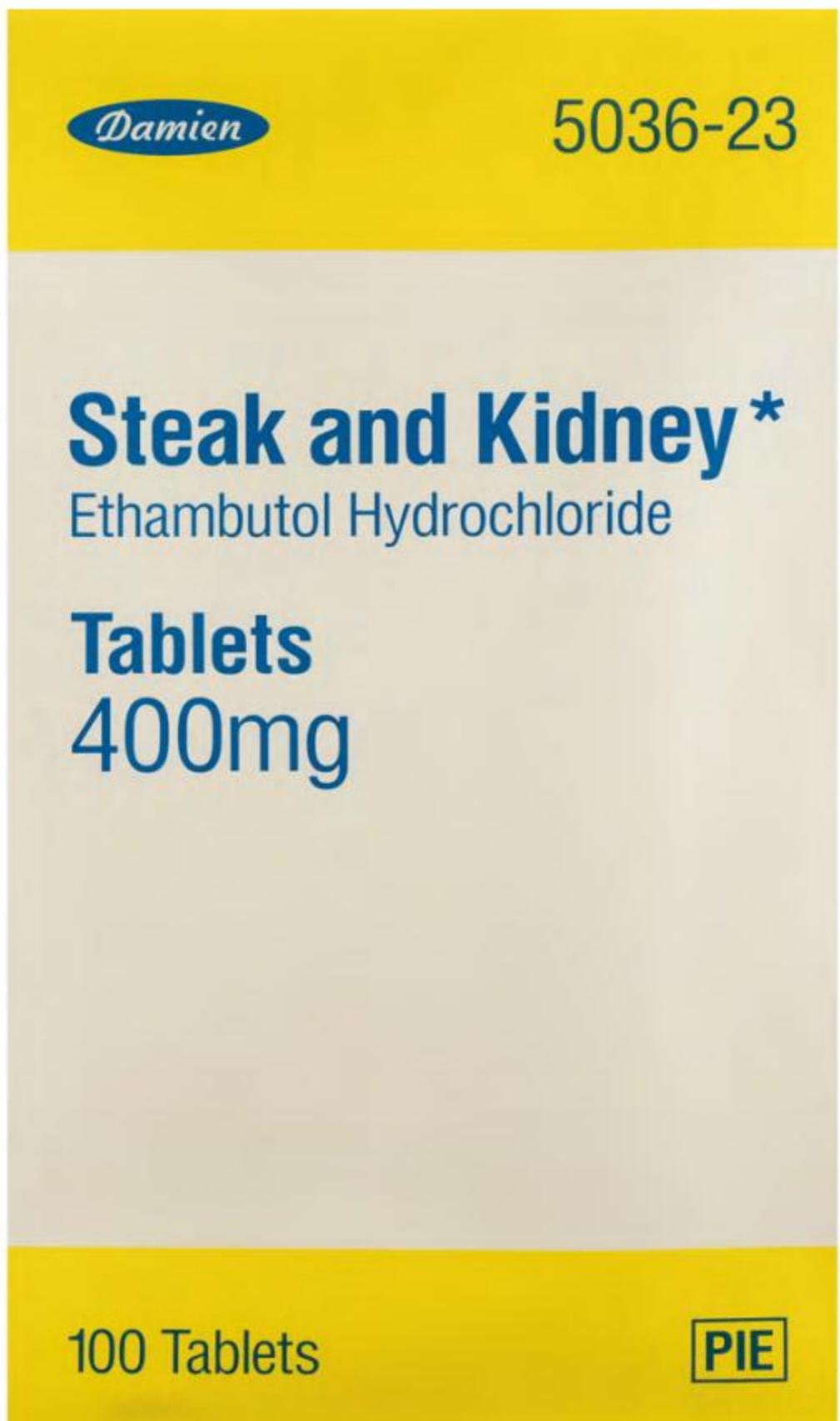
323

Damien Hirst

THE LAST SUPPER. STEAK AND KIDNEY

Screenprint in colours, 1999, signed in pencil, numbered from the edition of 150, published by Charles Booth-Clibborn under his imprint The Paragon Press, on Somerset Tub-Sized Satin paper, the full sheet printed to the edges, sheet 1530 x 1010mm (60¼ x 39¾in) (framed)

£3,500 - 4,500 ARR



324

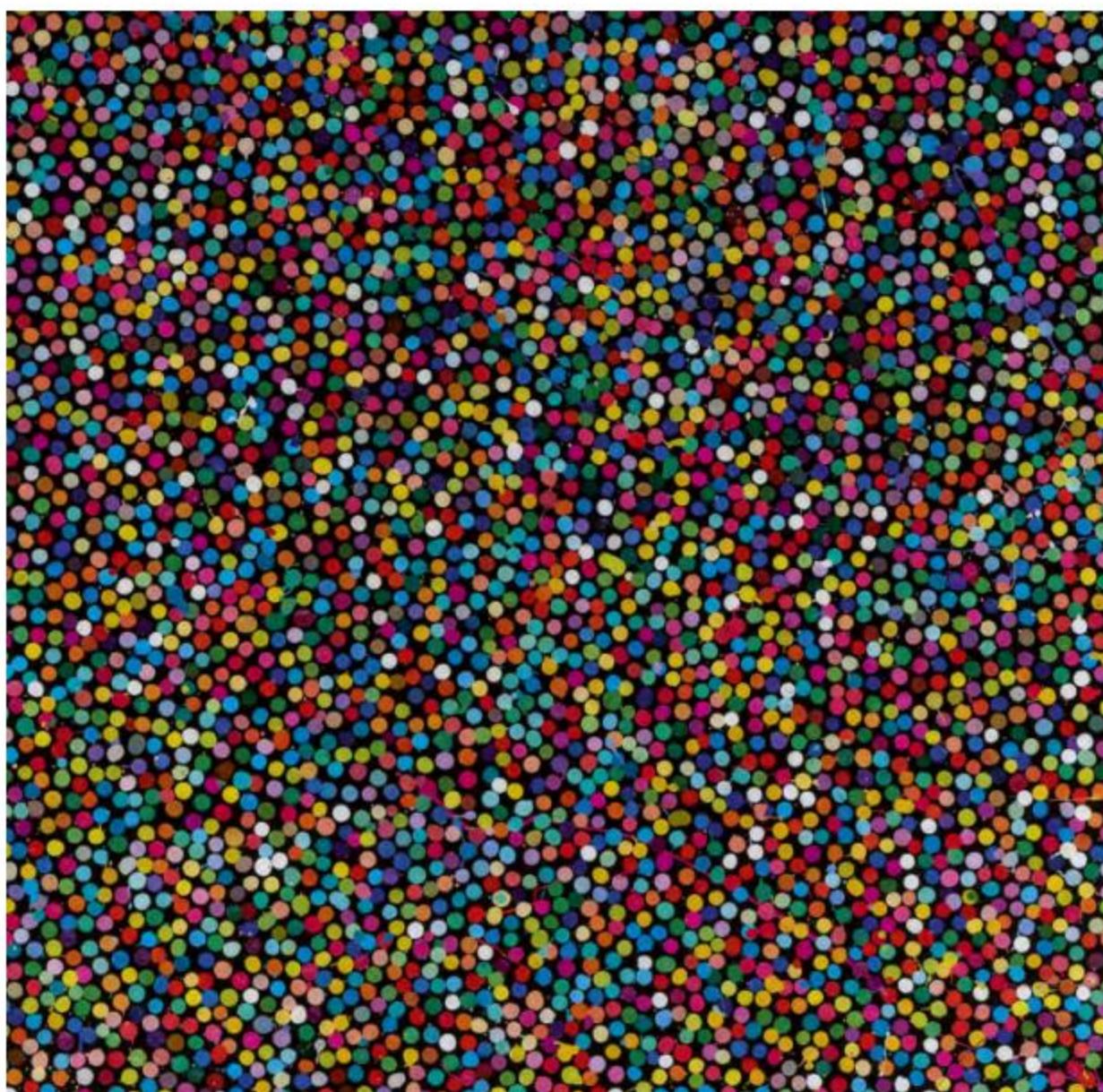
Damien Hirst (b.1965)

H5-8. SAVOY

Diasec-mounted giclée print in colours on aluminium panel, 2018, signed and numbered from the edition of 100 an adhesive label verso, published by the Tate Gallery and Heni, London, the full sheet printed to the edges, 900 x 900mm (35½ x 35½in) (unframed)

£4,000 - 6,000

ARR



325

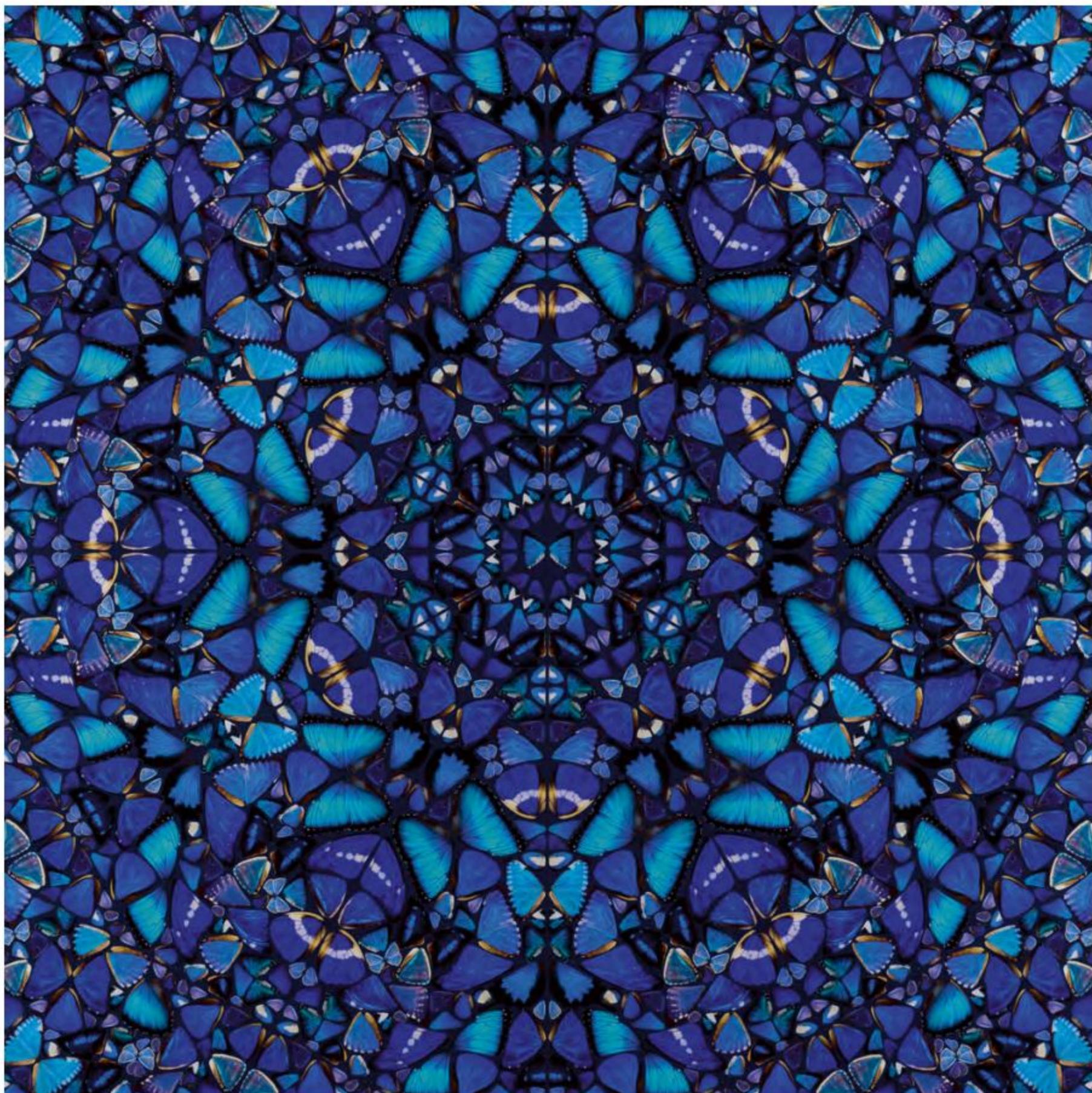
Damien Hirst (b.1965)

H5-2. BEVERLY HILLS

Diasec-mounted giclée print in colours on aluminium panel, 2018, signed and numbered from the edition of 100 an adhesive label verso, published by the Tate Gallery and Heni, London, the full sheet printed to the edges, 900 x 900mm (35½ x 35½in) (unframed)

£4,000 - 6,000

ARR



326

Damien Hirst (b.1965)

GOODNESS (H6-4)

Diasec-mounted Giclée print on aluminium composite pane, 2019, signed and numbered from the edition of 50 in pencil on a label affixed to the verso, published by Foundation Beyeler, Basel, 1000 x 1000mm (39 3/8 x 39 3/8in) (unframed)

£8,000 - 12,000 ARR

327

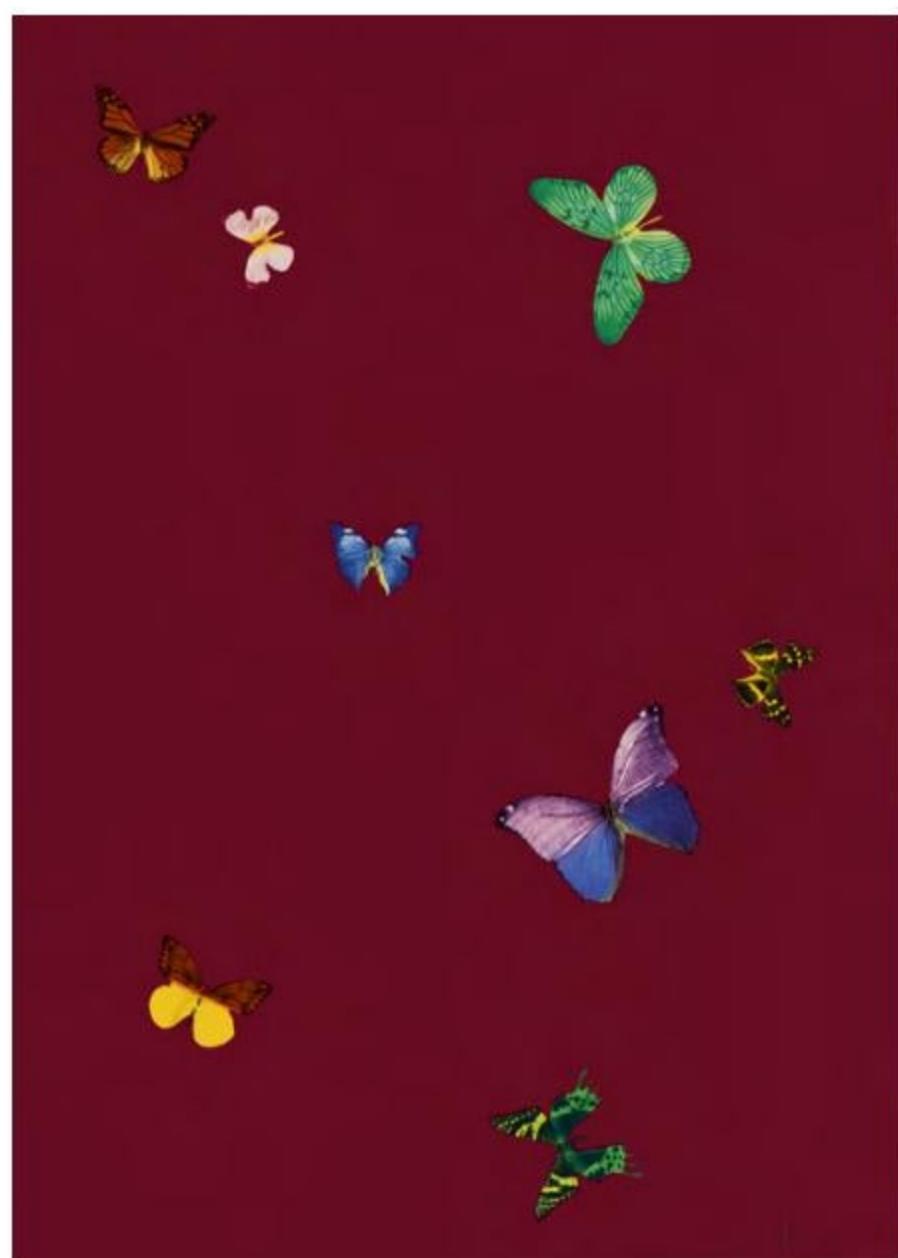
Damien Hirst (b.1965)

THE WONDER OF YOU, YOUR SMELL

Etching printed in colours, 2015, signed in pencil, numbered from the edition of 55 in pencil verso, on wove paper, printed and published by Charles Booth-Clibborn under his imprint The Paragon Press, the full sheet, 920 x 670mm (36 1/4 x 26 3/8in) (framed)

£7,000 - 10,000

ARR



328

Damien Hirst (b.1965)

THE WONDER OF YOU, YOUR TASTE

Etching printed in colours, 2015, signed in pencil, numbered from the edition of 55 in pencil verso, on wove paper, printed and published by Charles Booth-Clibborn under his imprint The Paragon Press, the full sheet, 920 x 670mm (36 1/4 x 26 3/8in) (framed)

£7,000 - 10,000

ARR



329

Damien Hirst (b.1965)

MEPROBAMATE

Screenprint in colors, 2011, signed and numbered from the edition of 150 in pencil, on Somerset Tub Sized paper, published by Other Criteria, London, with their blindstamp, with full margins, 700 x 940mm (27½ x 36½in) (framed)

£5,000 - 7,000

ARR



330

330

Jake and Dinos Chapman (b. 1962 & 1966)

THE RAPE OF CREATIVITY

Etching printed with tone, 2003, signed and numbered from the edition of 100 verso, published by Modern Art Oxford, on wove paper, with full margins, sheet 493 x 590mm (19½ x 23¼in)

£800 - 1,000 ARR

331

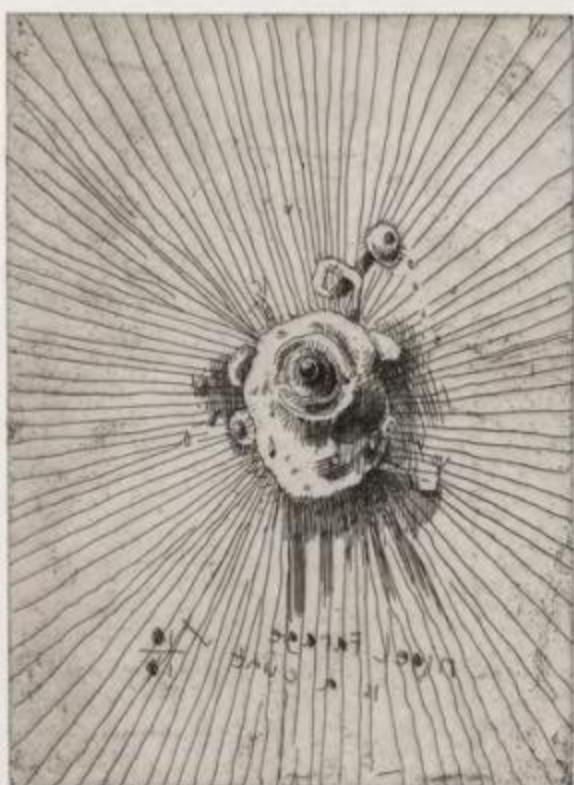
Jake and Dinos Chapman (b. 1962 & 1966)

POLITIKALPRINTS

Etching, 2016, signed and numbered from the edition of 100 in pencil verso, on cream wove paper, the full sheet, 360 x 195mm (14¼ x 7¾in) (framed)

The proceeds of this print will go to a London arts charity against homelessness.

£300 - 500 ARR



331

332

Howard Hodgkin (1932-2017)

COMPOSITION WITH RED (ARCH) (HEENK 10)
Lithograph printed in colours, 1970, signed and inscribed 'H.C.' in pencil, one of six hors de commerce impressions aside from the edition of 100, on wove paper, printed by Stanley Jones at Curwen Prints Ltd, London, published by Felix Mann and Galerie Wolfgang Ketterer, Munich, with their blindstamp, the full sheet, 530 x 756mm (20⅞ x 29⅓in) (unframed)

£800 - 1,200 ARR



333

Anish Kapoor (b.1954)

LES OBJETS D'ARTISTES

Red earthenware and blue glass multiple in three parts, 1993, with the artist's stamped-signature, from the edition of unknown size, overall 121 x 254 x 216mm (4¾ x 10 x 8½in) (multiple)

£1,500 - 2,000 ARR

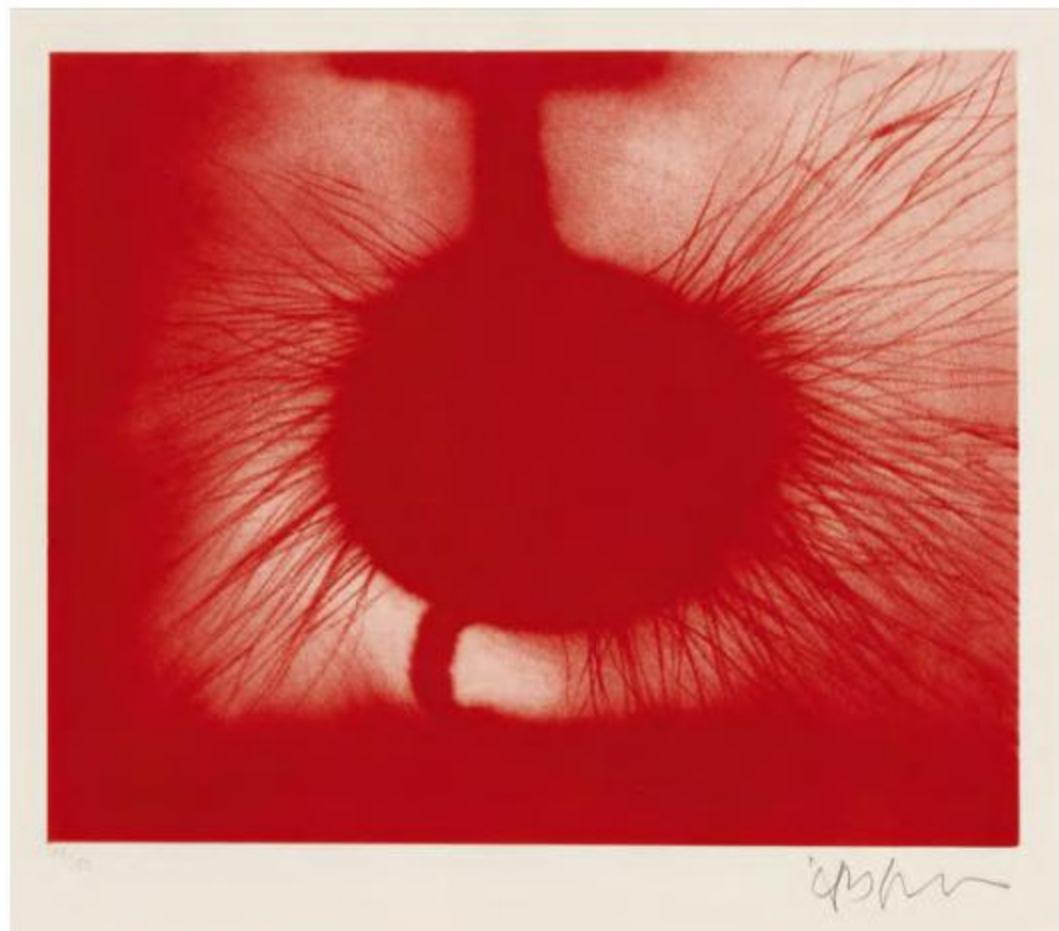
334

Anish Kapoor (b.1954)

UNTITLED

Polymer gravure type etching, 2014, signed and numbered from the edition of 150 in pencil, on BFK Rives paper, with full margins, sheet 320 x 380mm (12⅝ x 14⅓in) (unframed)

£1,800 - 2,200 ARR





335

335

Richard Long (b.1945)

IN TIME TIME OUT

Pencil on paper, the full sheet, 270 x 365mm
(10½ x 14¾in) (framed)

£1,000 - 1,500

ARR

336

Richard Long (b.1945)

HAND

Pencil on paper, 2016, signed in red ink,
dated in pencil, stamped with the artist's
monogramme, sheet 296 x 206mm
(11¾ x 8½in) (framed)

£1,000 - 1,500

ARR



336

337

Chris Ofili (b.1968)

SIESTA OF THE SOUL

Digital pigment print in colours, 2010, signed and numbered from the edition of 500, on Somerset 300gsm photo paper, sheet 1004 x 568mm (39½ x 22¾in) (framed)

£300 - 500 ARR



The scene of my
bright daybreak
at that hour when
unseen eyes, in
great awe of
her, a sprawl of
dark, trapping on the
tree, and before
the bark, and
with her hand
hills, at the base of
the sun, of gloom, gave
the remnant
of the sunlight,
to coveries
gathered

branch, shaded but not
shrouded, sunning his
dancing demons.

338

338 Chris Ofili (b.1968)

AERO | UNAR | OVERS II

Giclée print in colours with screenprint, embossing and gold leaf, 2005, signed, titled, dated and numbered from the edition of 250 in gold ink, on wove paper, published by Victoria Miro Gallery, London, the full sheet printed to the edges, 490 x 320mm (19½ x 12in) (framed)

£1,500 - 2,000 ARR



339

Andrew McAttee (b.1972)

SPIN

Screenprint with glazes, 2010, signed and numbered from the edition of 50 in silver ink, on wove paper, the full sheet printed to the edges, sheet 800 x 800mm (31½ x 31½in) (framed)

£500 - 700

ARR



341

Cornelia Parker (b.1956)

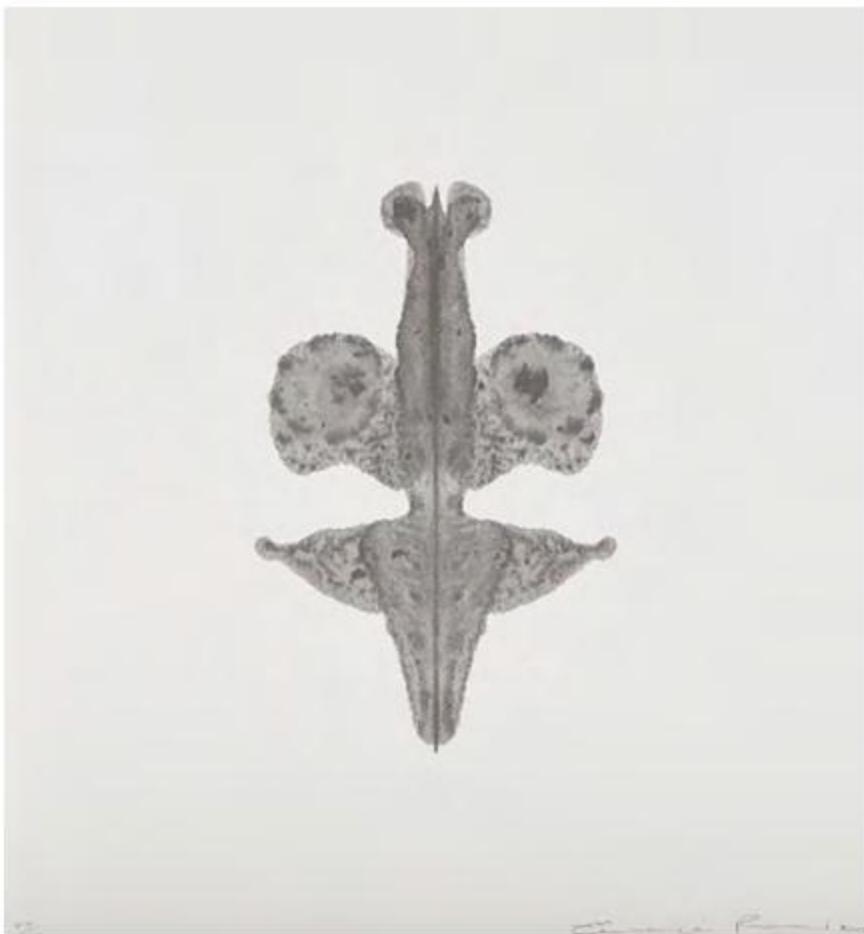
CIGARETTE LANDS IN SECRET (CIGARETTE BURN)

Cigarette burn on paper, signed and titled in pencil verso, sheet 152 x 101mm (6 x 4in) (framed)

£400 - 600

ARR

IMPORT



340

Cornelia Parker (b.1956)

PORNOGRAPHIC DRAWING

Lithograph printed in colours, 2000, signed and numbered from the edition of 200 in pencil, on wove paper, published by the Serpentine Gallery, London, the full sheet, 454 x 416mm (17½ x 16¾in) (framed)

£200 - 300

ARR

342

John Stezaker (b.1949)

UNTITLED

Double-sided lithograph, 1996, signed and numbered from the edition of 55 in pencil, on wove paper, printed and published by the Royal College of Art, London, the full sheet, 280 x 280mm (11 x 11in) (framed)

£400 - 600

ARR



343

Marc Quinn (b.1964)

UNTITLED

Pigment print in colours with UV varnish, 2004, signed and numbered in pencil from the edition 100 of verso, published by the Irish Museum of Modern Art, Dublin, on wove paper, the full sheet printed to the edges, sheet 355 x 545mm (14 x 21½in) (framed)

£700 - 900 ARR



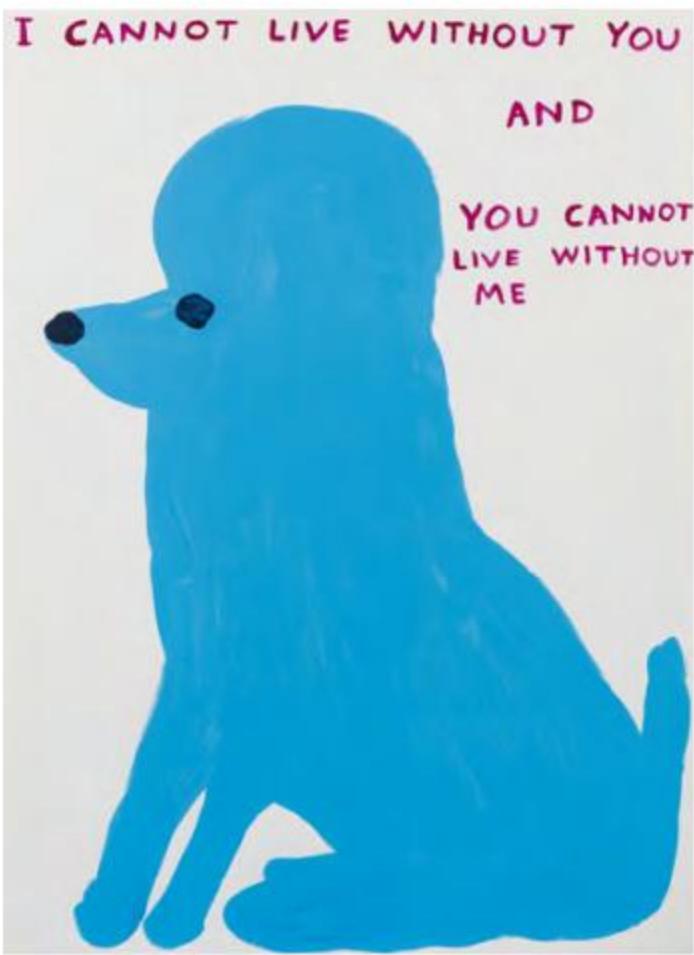
344

Marc Quinn (b.1964)

INTERNAL LABYRINTH MQ180

Pigment print in colours, 2011, signed, dated and numbered from the edition of 20 in pencil, on wove paper, printed and published by the artist, London, the full sheet, 923 x 1400mm (36¼ x 55in) (unframed)

£2,500 - 3,500 ARR



345

David Shrigley (b.1968)

I CANNOT LIVE WITHOUT YOU

Screenprint in colours, 2019, signed and numbered from the edition of 125 in pencil, on wove paper, printed and published by Jealous Gallery, London, the full sheet, 760 x 560mm (30 x 22in) (framed)

£1,500 - 2,000 ARR



347

David Shrigley (b.1968)

IT'S ALL YOUR FAULT

Screenprint in colours, 2019, signed and numbered from the edition of 125 in pencil, on Somerset Tub Sized paper, printed and published by Jealous Gallery, London, the full sheet, sheet 750 x 560mm (29 1/2 x 22in) (unframed)

£1,000 - 1,500 ARR



346

David Shrigley (b.1968)

UNTITLED (YOU ARE SPECIAL)

Screenprints in colours, 2019, signed and numbered from the edition of 125 in pencil, on wove paper, printed and published by Stephen Friedman Gallery, London, the full sheet, 760 x 560mm (30 x 22in) (framed)

£1,500 - 2,000 ARR



348

David Shrigley (b.1968)

SHITS

Hand-painted acrylic, 2019, signed, dated and numbered from the edition of 125 in pencil verso, on 640 gsm Fabriano Artistico paper, printed and published by Counter Editions, London, the full sheet 755 x 560mm (29 1/8 x 22in) (unframed)

£3,000 - 5,000 ARR



349

349

David Shrigley (b.1968)

It's OK

Linocut printed in black, 2015, signed and numbered from the edition of 100 in pencil, on Somerset White Satin wove paper, published by House of St. Barnabas, London, the full sheet printed to the edges, 208 x 145mm (8 1/4 x 5 5/8in) (unframed)

£300 - 500 ARR

350

David Shrigley (b.1968)

BE NICE

Screenprint in colours, 2017, signed, dated and numbered from the edition of 125 in pencil, on Somerset wove paper, printed by K2 Screen, published by Counter Editions, London, the full sheet printed to the edges, 760 x 560mm (29 5/8 x 22in) (unframed)

£3,000 - 5,000 ARR

351

David Shrigley (b.1968)

VIBES

Screenprint in colours, 2018, signed and numbered from the edition of 125 in pencil, on wove paper, published by Counter Editions, London, with full margins, 760 x 560mm (29 5/8 x 22in) (unframed)

£1,500 - 2,000 ARR



350



351

352

Gavin Turk (b. 1967)

RELIC (CAVE)

Screenprint in colours on acrylic multiple, 1995, signed, dated and numbered in black ink verso, from the edition of 130, diameter 520mm (20½in) (multiple)

True to the artist's tongue-in-cheek aesthetic, here Turk creates a replica of the 'historical blue plaques' to commemorate work done during his time at the Royal College of Art.

£2,000 - 3,000

ARR



353

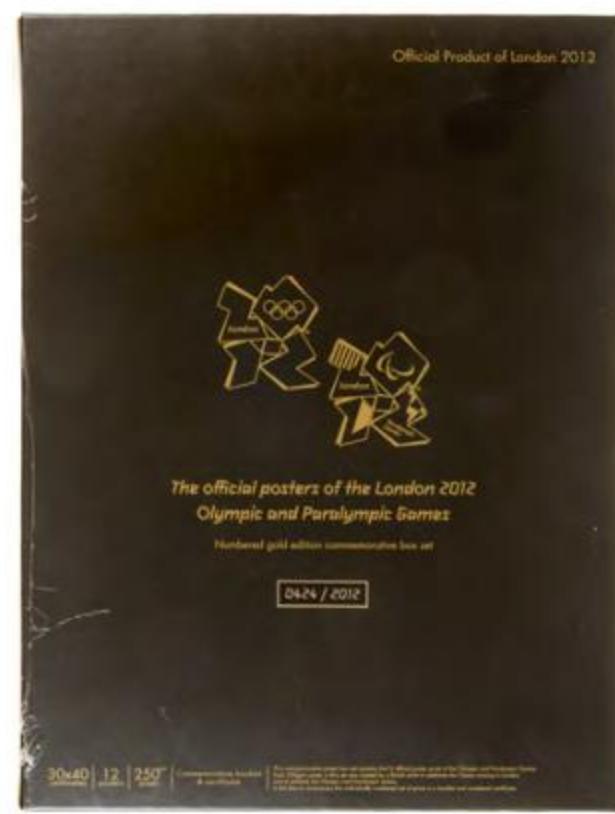
Gavin Turk (b.1967)

KNOB

Screenprint in colours, 1997, signed, dated, and numbered from the edition of 90 in pencil, on wove paper, published by Habitat, London, the full sheet, 690 x 940mm (27½ x 37in) (unframed)

£300 - 500

ARR



354

Various Artists

2012 OLYMPIC GAMES LIMITED EDITION BOX SET

The complete deluxe set of twelve digital prints in colours, 2012, each on wove paper, all housed within the original clamshell box, the box numbered from the edition of 2012, published by Olympics, London, each sheet 400 x 300mm (15¾ x 11½in) (folio)

Artists include: Rachel Whiteread, Chris Ofili, Howard Hodgkin, Anthea Hamilton, Bridget Riley, Martin Creed, Tracey Emin, Michael Craig-Martin, Sarah Morris, Fiona Banner, Bob and Roberta Smith, and Gary Hume.

£200 - 300

ARR



355

Bambi (b.1982)

To Di World

Spray paint with diamond dust in colours, signed and inscribed 'AP' in pencil, on Somerset Soft Wove Paper published by Hyde Images, London the full sheet, 1135 x 770mm (44½ x 30¼in) (framed)

£400 - 600 ARR



357

Bambi (b.1982)

I'M TOO HOT FOR MY BURKA

Spraypaint, 2013, signed, inscribed 2nd Edition and numbered from the edition of 100, on wove paper, the full sheet, 1140 x 780mm (44¾ x 31in) (framed)

This work is accompanied by a certificate of authenticity.

£600 - 800 ARR



356

Bambi (b.1982)

WILL AND KATE (A BIT LIKE MARMITE)

Spray paint in colours, signed and numbered from the edition of 25 in pencil, on Somerset Soft Wove Paper, published by Hyde Images, London, the full sheet, 1135 x 770mm (44½ x 30¼in) (framed)

£400 - 600 ARR



358

Beejoir (b.1979)

LV CHILD

Screenprint in colours, 2007, numbered from the edition of 400 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 700 x 500mm (27½ x 19¾in) (unframed)

£400 - 600 ARR



359

359

Charming Baker (b.1964)

LOVE IS NEVER THINKING IT MIGHT END BEFORE WE DO

Giclee print in colours with screenprinted varnish, 2011, signed and numbered from the edition of 250 in pencil, on Somerset wove paper, printed and published by Jealous Gallery, London, with full margins, sheet 540 x 550mm (21½ x 21¾in) (framed)

£400 - 600

ARR

360

Charming Baker (b.1964)

FALLING BOY

Screenprint in colours, 2012, signed and numbered from the edition of 20 in pencil, published by Jealous Gallery, London, with full margins, sheet 1003 x 775mm (40½ x 30½in) (unframed)

£500 - 700

ARR

361

Charming Baker (b.1964)

TRY NOT TO ALWAYS THINK THE WORST - GOLD LEAF EDITION

Screenprint in colours with hand applied 24 carat gold leaf, 2013, signed and numbered from the edition of 20 in pencil, on Somerset Satin White Tub Sized paper, published by Jealous Gallery, London, with full margins, sheet 1025 x 765mm (40¾ x 30½in) (unframed)

£600 - 800

ARR



360



361

362

Dan Baldwin (b.1972)

BLACK AND WHITE

Unique glazed ceramic, 2012, signed, and dated on the base, 340 x 220mm (13⅓ x 8⅓in) (multiple)

£800 - 1,200 ARR



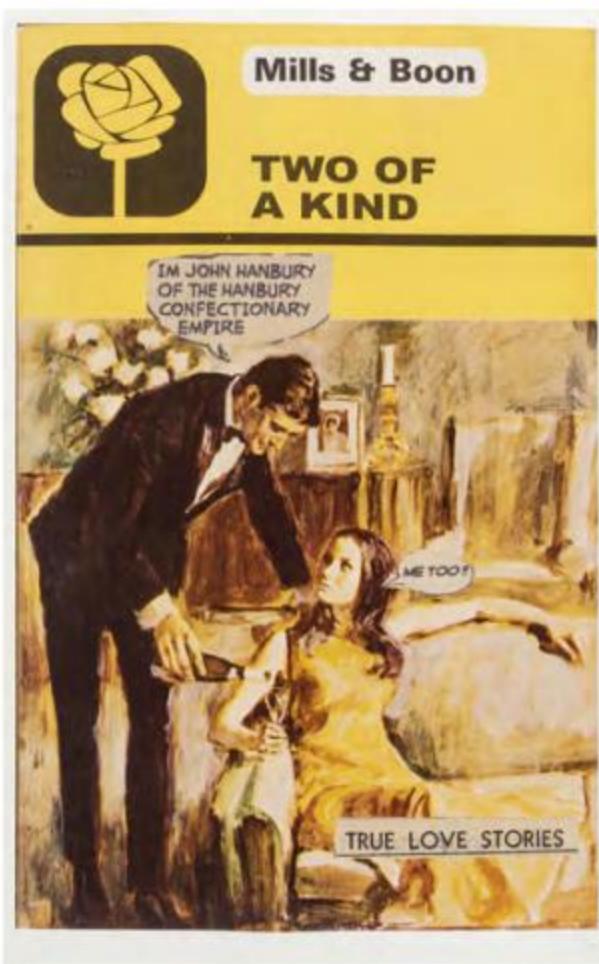
363

James Cauty (b.1956)

COPYRIGHT THEFT

Giclee archival print in colours, 2006, signed by the publisher, numbered from the edition of 246 in silver ink, on 315 gsm archival wove paper, the full sheet, 416 x 305mm (16 x 12in) (unframed)

£400 - 600 ARR



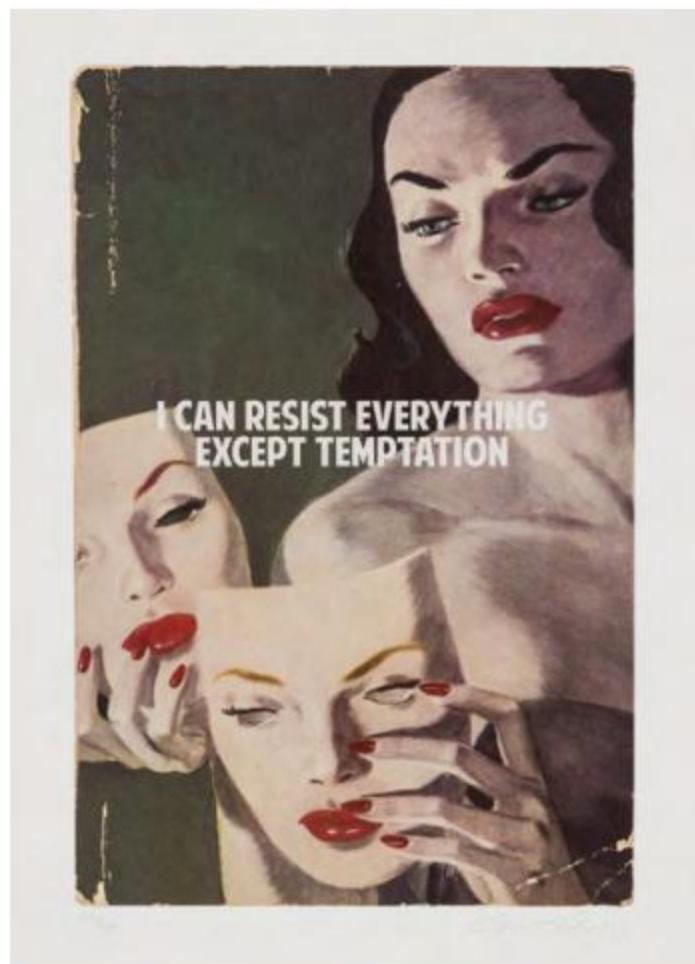
364

The Connor Brothers (b.1968)

Two of a Kind

Giclée print in colours, 2017, numbered from the edition of 250 in pencil, on archival Canson Mi-Teinte paper, with full margins, sheet 480 x 330mm (18 1/8 x 13in) (unframed)

£200 - 300 ARR



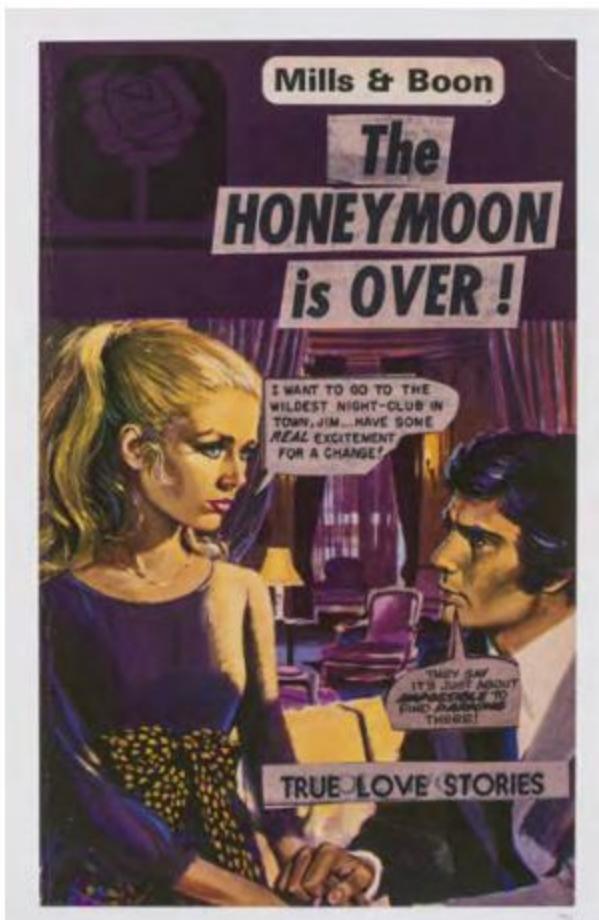
366

The Connor Brothers (b.1968)

I CAN RESIST EVERYTHING EXCEPT TEMPTATION

Giclée print in colours, 2016, signed and numbered from the edition of 250 in pencil, on wove paper, published by the artists with Save the Children, London, with full margins, sheet 370 x 265mm (14 1/2 x 10 1/2in) (framed)

£500 - 700 ARR



365

The Connor Brothers (b.1968)

THE HONEYMOON IS OVER

Giclée print in colours, 2017, numbered from the edition of 250 in pencil, on archival Canson Mi-Teinte paper, with full margins, 480 x 330mm (18 1/8 x 13in) (unframed)

£200 - 300 ARR



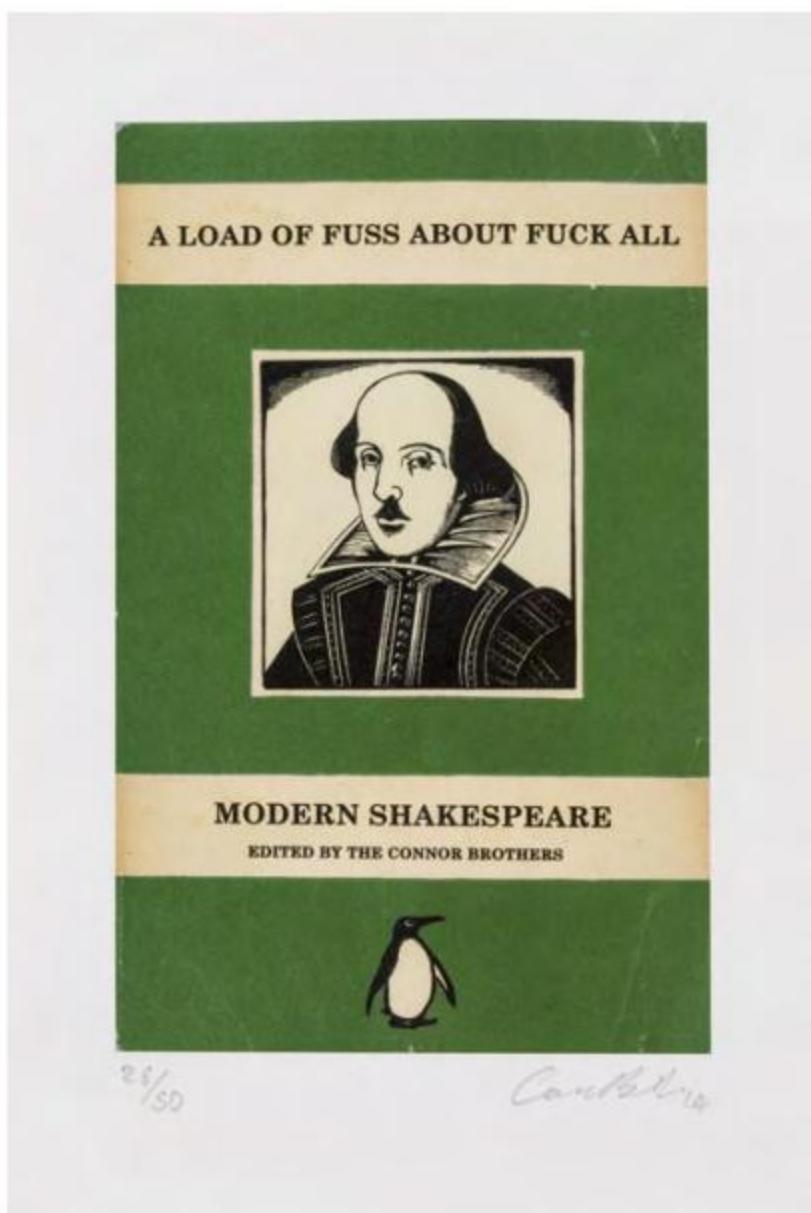
367

The Connor Brothers (b.1968)

BE YOURSELF EVERYONE ELSE IS TAKEN

Giclée print in colours with screenprinted varnish, 2017, signed, dated and numbered from the edition of 50 in pencil, on Somerset wove paper, published by Jealous Gallery, London, with their blindstamp, the full sheet, 560 x 385mm (22 x 15 1/2in) (unframed)

£600 - 800 ARR



368

368

The Connor Brothers (b.1968)

A LOAD OF FUSS ABOUT FUCK ALL (GREEN)

Giclée print in colours with screenprinted glaze, 2014, signed, dated and numbered from the edition of 50 in pencil, on wove paper, with full margins, sheet 235 x 160mm (9 1/4 x 6 1/4in) (unframed)

£600 - 800 ARR



369

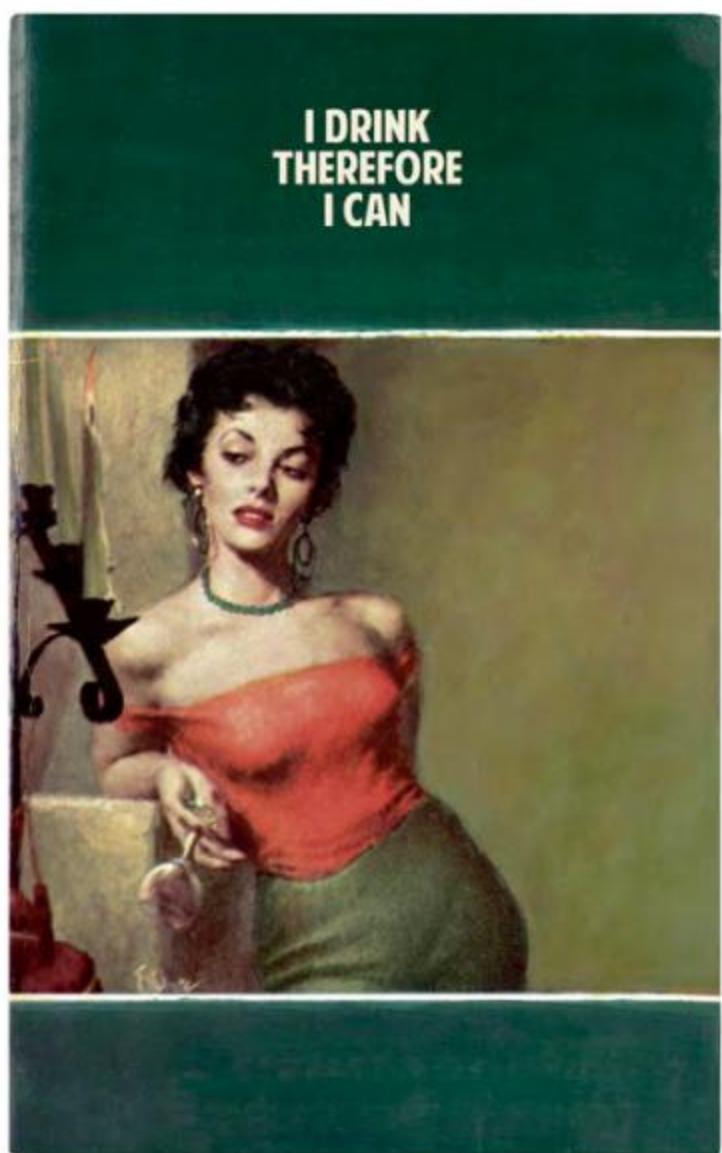
369

The Connor Brothers (b.1968)

EVERY SAINT HAS A PAST AND EVERY SINNER HAS A FUTURE

Screenprint in colours, 2020, signed, dated and numbered from the edition of 50 in pencil, on wove paper, co-published by the artists and Artemisia Gallery, London and Bisbee, with full margins, sheet 750 x 500mm (29 1/2 x 19 3/4in) (unframed)

£800 - 1,200 ARR



370

370

The Connor Brothers (b.1968)

I DRINK THEREFORE I CAN

Giclée print in colours, 2019, signed, dated and numbered from the edition of 30 in pencil, on wove paper, published by the artists in support of CALM Charity, London, the full sheet 750 x 500mm (29 1/2 x 19 5/8in) (unframed)

£800 - 1,200 ARR

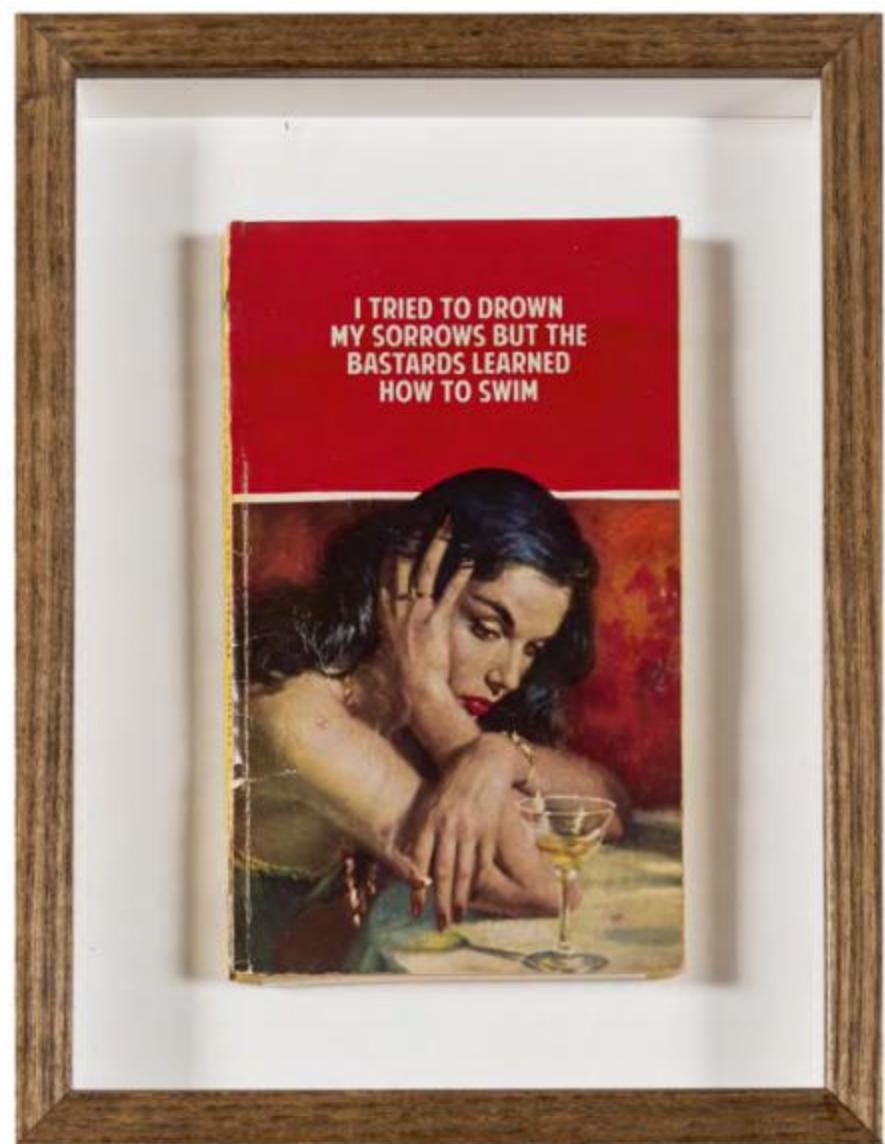
371

The Connor Brothers (b.1968)

SHE TRIED TO DROWN HER SORROWS BUT THE BASTARDS LEARNED HOW TO SWIM

Hand-painted vintage paperback with screenprint additions, signed in black ink and numbered from the edition of 2 on a label affixed to the reverse, each unique, housed within the artist's designated frame, overall 270 x 205 x 30mm (10½ x 8 x 1¼in) (artist's frame)

£3,000 - 5,000 ARR



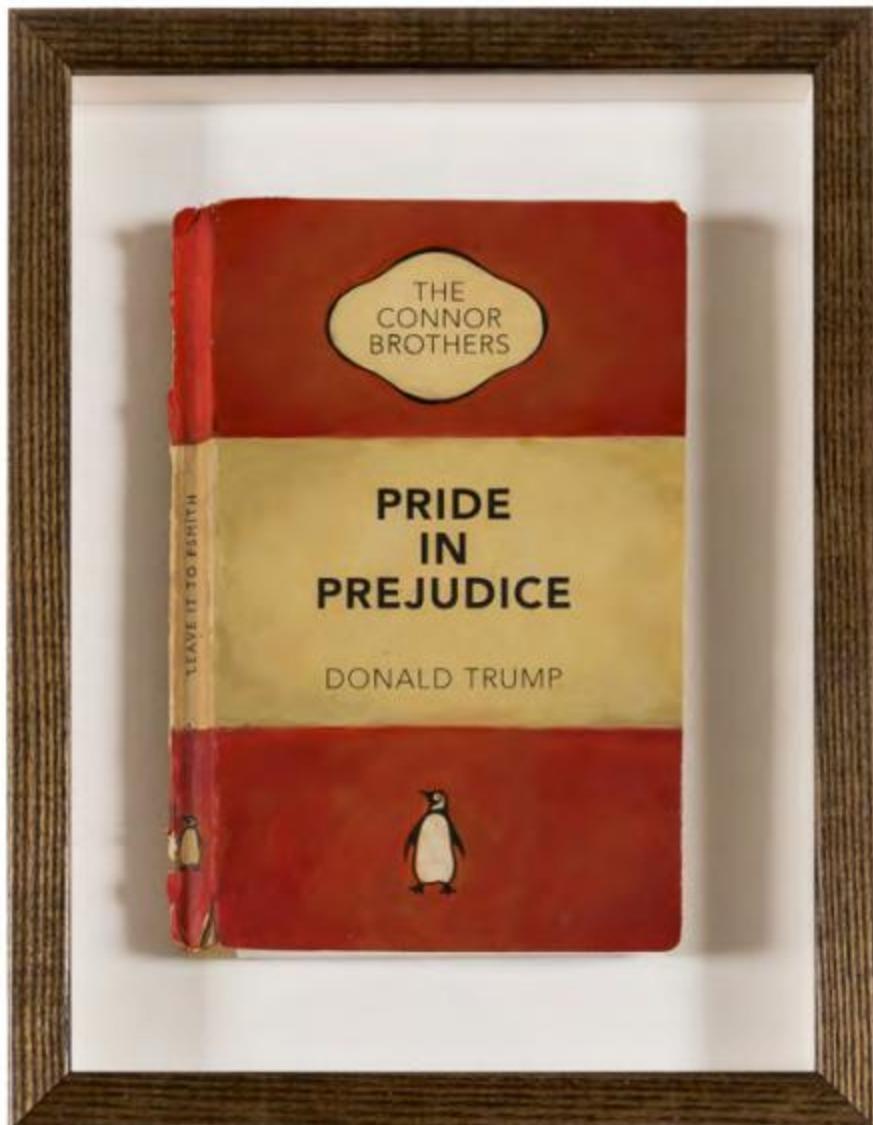
372

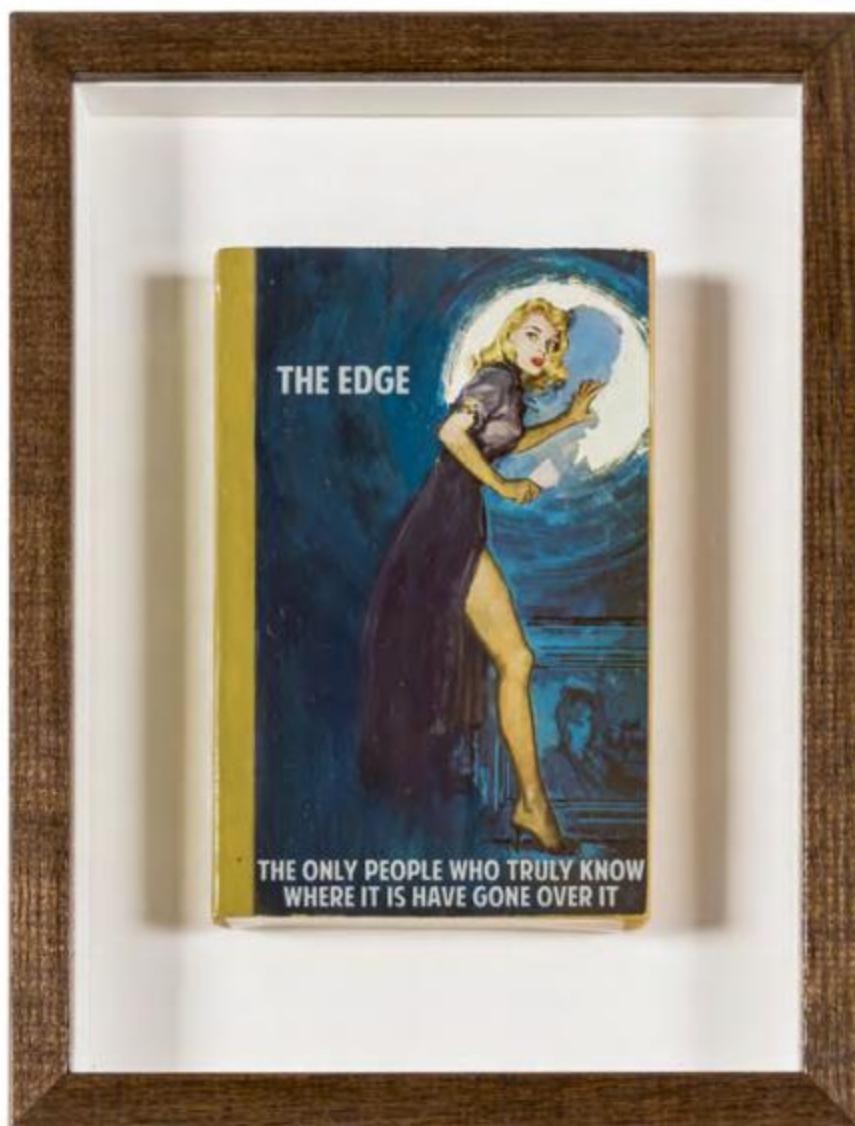
The Connor Brothers (b.1968)

PRIDE IN PREJUDICE (DONALD TRUMP)

Hand-painted vintage paperback with screenprint additions, signed in black ink and numbered from the artist's proof edition of 2 on a label affixed to the reverse, each unique, housed within the artist's designated frame, overall 270 x 205 x 30mm (10½ x 8 x 1¼in) (artist's frame)

£3,000 - 5,000 ARR





373

373

The Connor Brothers (b.1968)

THE EDGE

Hand-painted vintage paperback with screenprint additions, 2018, signed in black ink and numbered from the edition of 2 on a label affixed to the reverse, each unique, housed within the artist's designated frame, overall 270 x 205 x 30mm (10½ x 8 x 1¼in) (artist's frame)

£2,000 - 3,000 ARR

374

The Connor Brothers (b.1968)

I'VE HAD THE SORT OF DAY THAT WOULD MAKE JESUS KICK A PUPPY

Hand-painted vintage paperback with screenprint additions, 2018, signed in black ink and numbered from the edition of 2 on a label affixed to the reverse, each unique, housed within the artist's designated frame, overall 270 x 205 x 30mm (10½ x 8 x 1¼in) (artist's frame)

£2,000 - 3,000 ARR

375

The Connor Brothers (b.1968)

I DRINK THEREFORE I CAN

Hand-painted vintage paperback with screenprint additions, 2016, signed in black ink and numbered from the edition of 2 on a label affixed to the reverse, each unique, housed within the artist's designated frame, overall 270 x 205 x 30mm (10½ x 8 x 1¼in) (artist's frame)

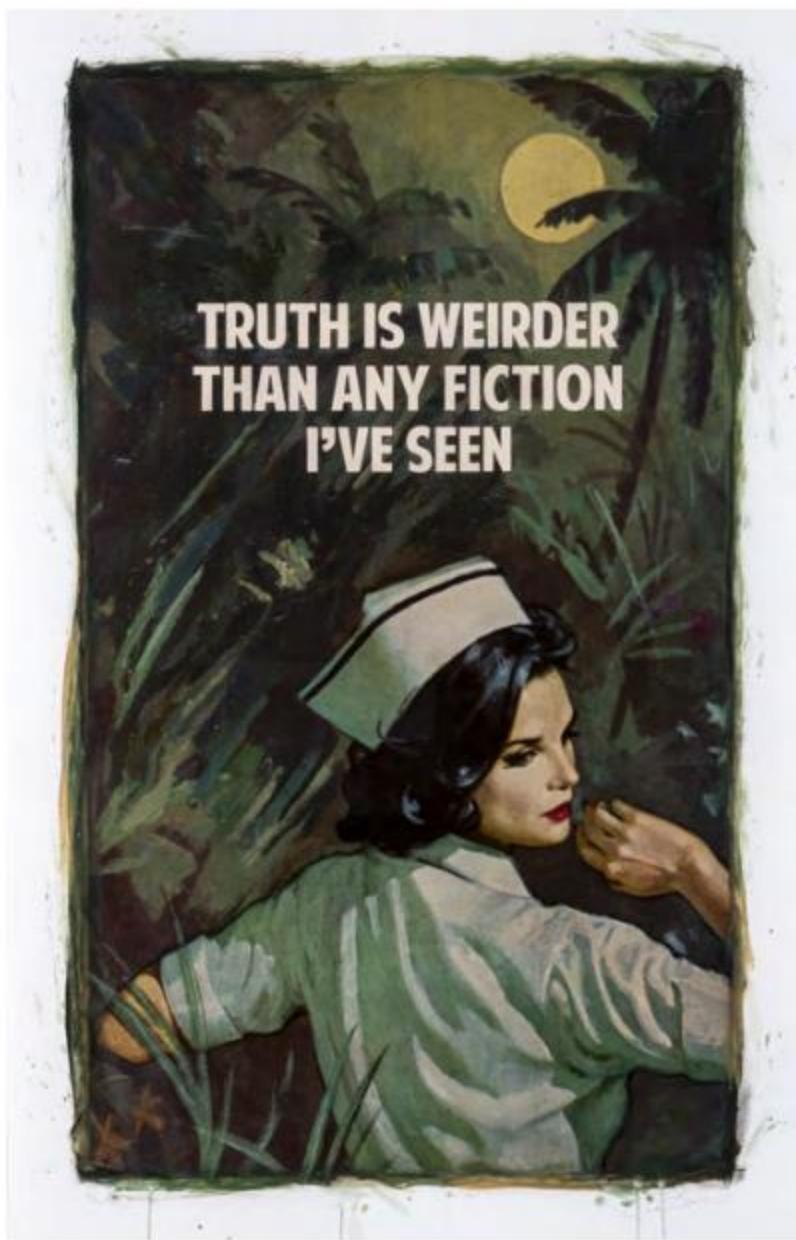
£3,000 - 5,000 ARR



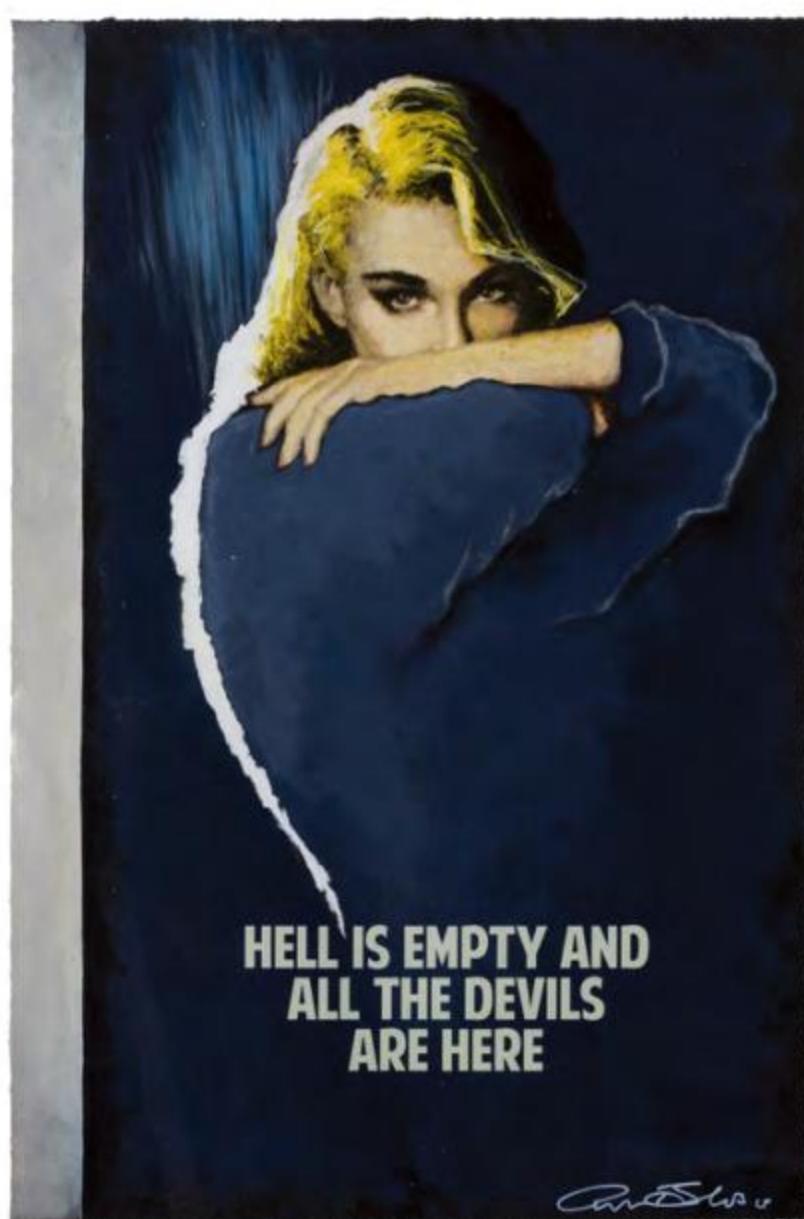
374



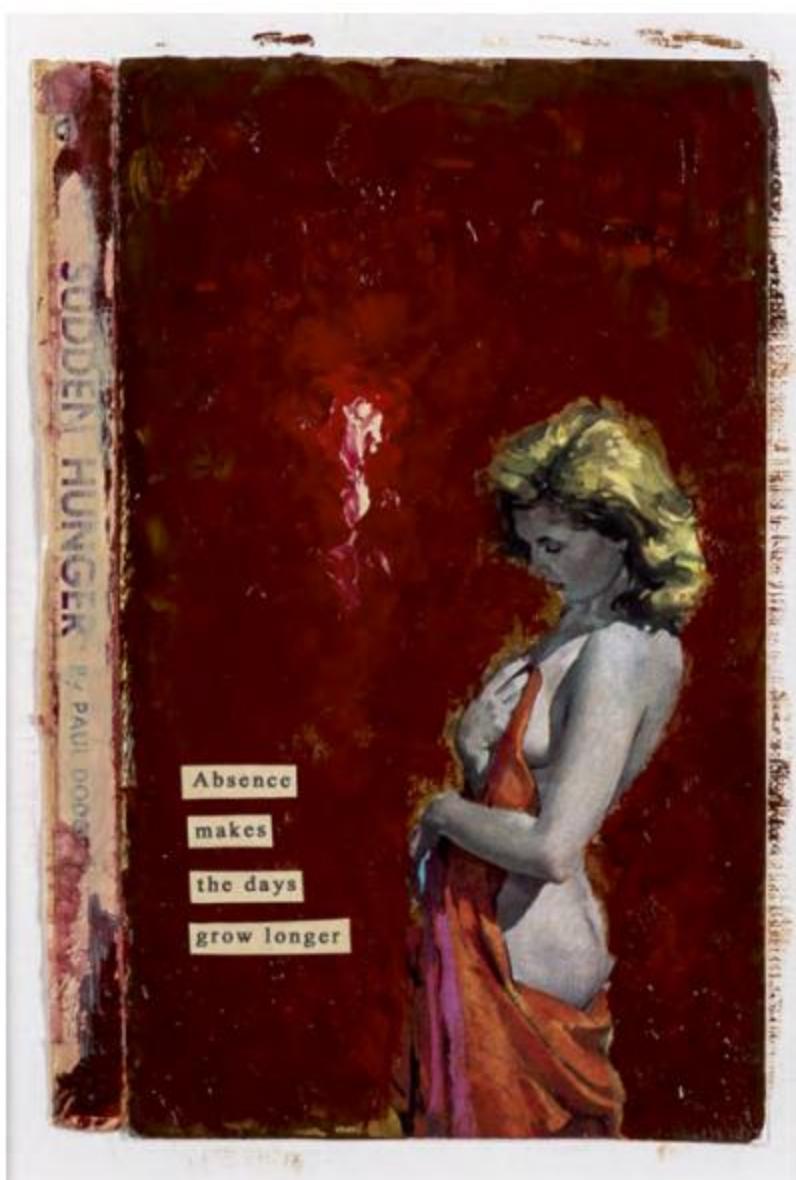
375



376



377



378

376

The Connor Brothers (b.1968)

THE TRUTH IS WEIRDER THAN ANY FICTION I KNEW

Giclee with extensive hand embellishment in colours, 2019, signed, dated and numbered from the edition of 20 in pencil, on wove paper, 1200 x 770mm (47 1/4 x 30 1/4in) (framed)

£4,000 - 6,000

ARR

377

The Connor Brothers (b.1968)

HELL IS EMPTY

Giclee, screenprint, acrylic, oil and hand-painted varnish on paper, 2018, signed in white ink, housed within the artist's designated frame, signed again in black ink on a label affixed to the reverse, overall 890 x 640 x 40mm (35 x 25 1/4 x 1 1/2in) (artist's frame)

£4,000 - 6,000

ARR

378

The Connor Brothers (b.1968)

ABSENCE MAKES THE DAYS GROW LONGER

Acrylic and collage on paper, 2019, housed within the artist's designated frame and signed in black ink on a label affixed to the reverse, overall 420 x 420mm (16 1/2 x 16 1/2in) (artist's frame)

£2,000 - 3,000

ARR

379

James Joyce

HERE FOR A GOOD TIME, NOT A LONG TIME
Gold and black glitter on 3mm plywood,
2018, signed and numbered from the
edition of 45 in black ink on the subframe,
published by Jealous Gallery, London,
housed within the artist's designated frame,
440 x 440mm (16½ x 16½in) (artist's frame)

£800 - 1,200 ARR



379

380

Ben Eine (b.1970)

CURSED

Screenprint in colours, 2019, signed, dated,
inscribed 'A/P' and numbered from the
artist's proof edition of seven in pencil,
published by Our Types, London, with full
margins, sheet 700 x 500mm (27½ x 19¾in)
(unframed)

£400 - 600 ARR

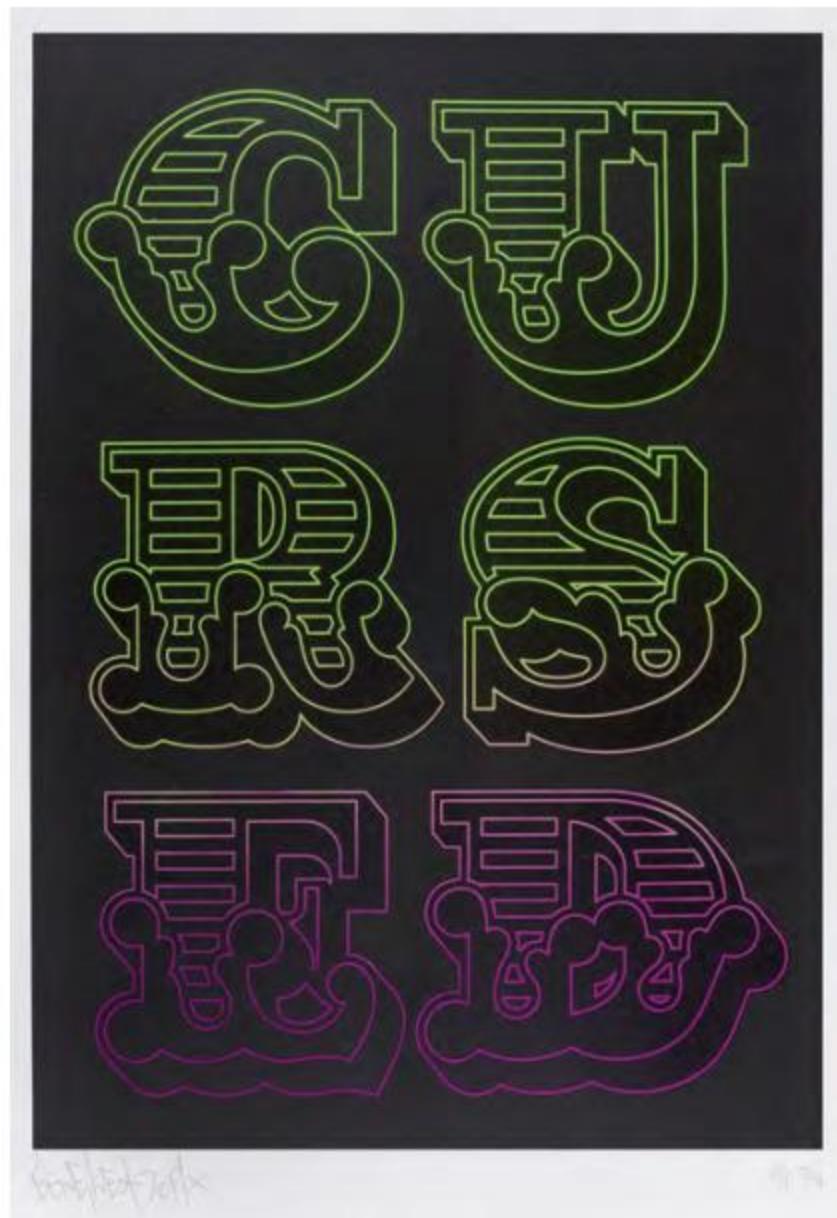
381

Ben Eine (b.1970)

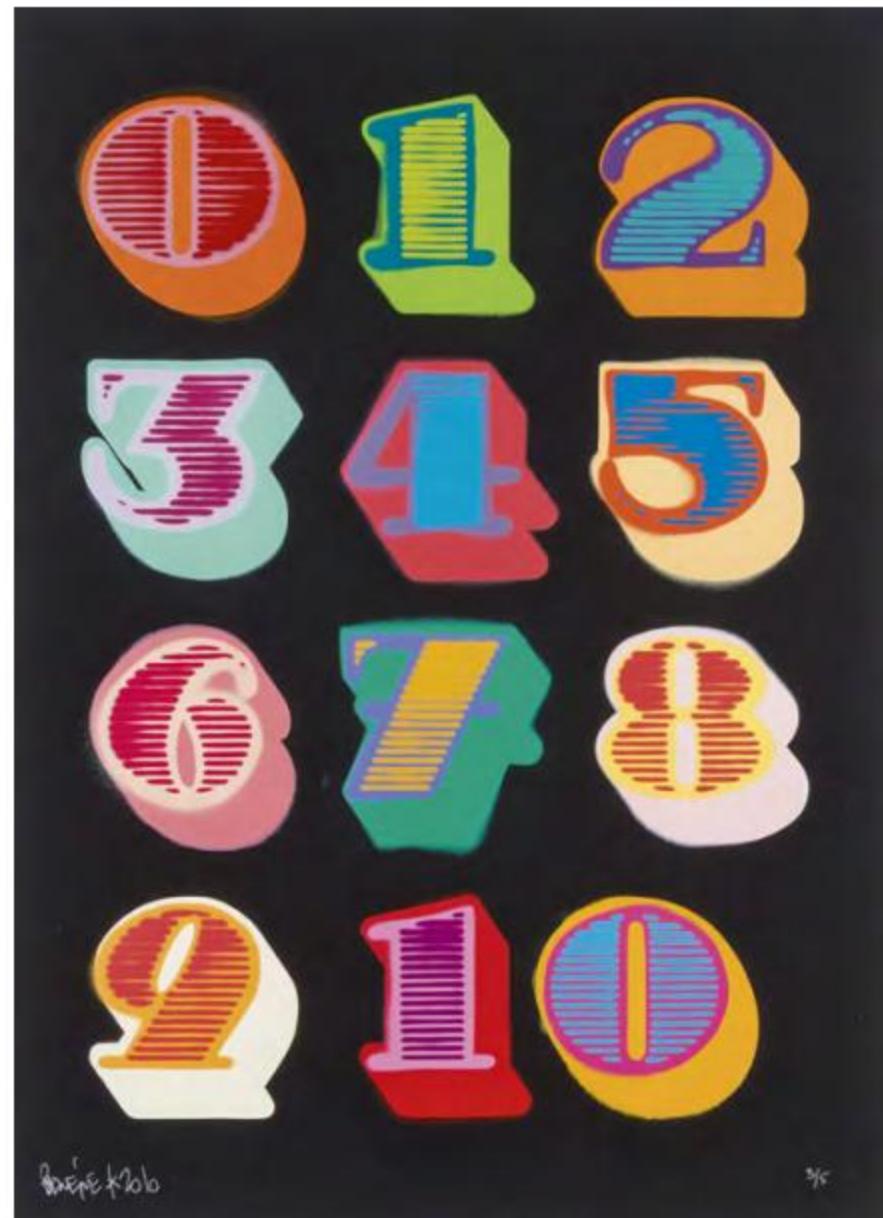
SHUTTER NUMBER

Screenprint in colours, 2010, signed, dated
and numbered from the edition of 5 in silver
ink, on wove paper, published by Nelly Duff,
London, the full sheet printed to the edges,
710 x 510mm (28 x 20in) (framed)

£600 - 800 ARR



380



381



382



383



384

382

Ben Eine (b.1970)

SMILEY FACE (BLUE)

Spray paint on canvas, 2011, signed and dated in black ink verso, 760 x 505mm (30 x 19½in) (framed)

Provenance:

Commissioned directly from the artist by the present owner.

£4,000 - 6,000

ARR

IMPORT

383

Ben Eine (b.1970)

SMILEY FACE (ORANGE)

Spray paint on canvas, 2007, signed and dated in black ink verso, 760 x 505mm (30 x 19½in) (framed)

Provenance:

Nelly Duff, London.

£4,000 - 6,000

ARR

384

Ben Eine (b.1970)

MONSTERS

Mixed media on canvas, 2010, signed, dated and titled in blue ink and numbered from the edition of 10 in black ink verso, sheet 750 x 750mm (29½ x 29½in) (unframed)

£3,000 - 5,000

ARR

385

Antony Micallef (b.1975)

MYTHIC WEAPON - IMPROVISED MINOTAUR

Lithograph printed in colours, 2007, signed and numbered from the edition of 400 in pencil, on wove paper, published by Lazarides Gallery, London, the full sheet, 935 x 645mm (36 1/8 x 25 5/8in) (unframed)

£400 - 600 ARR



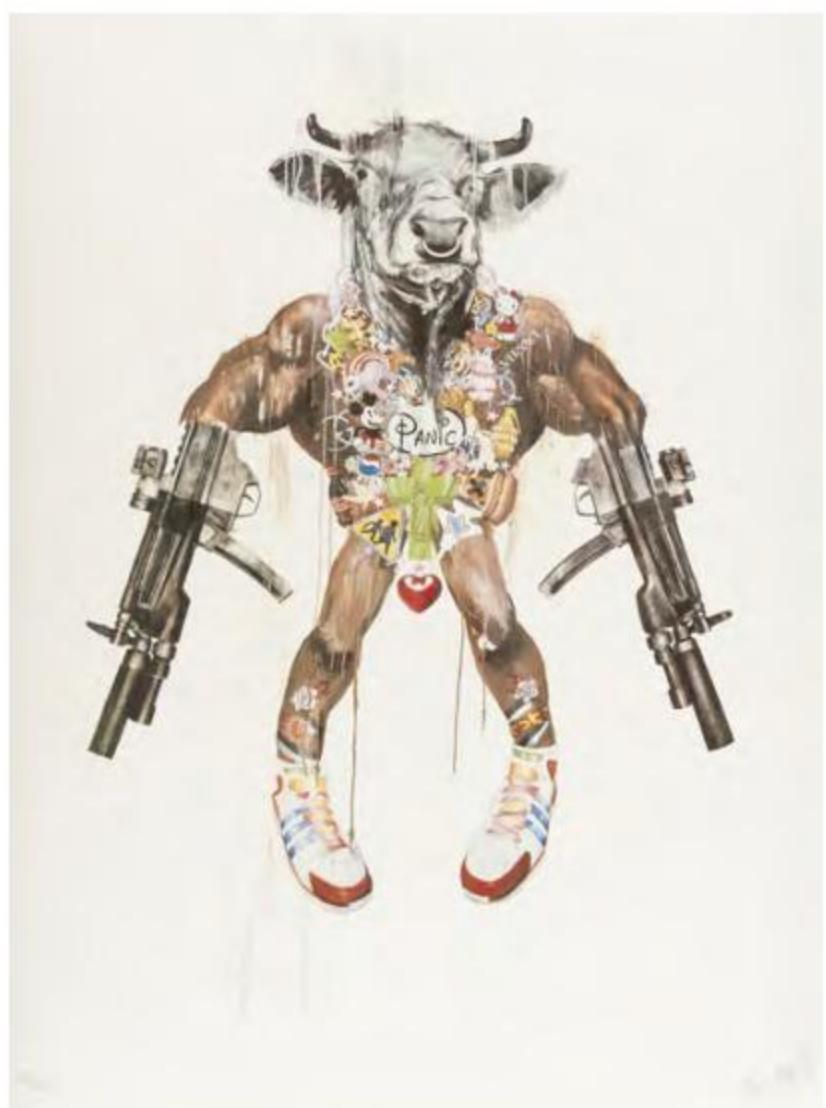
387

Antony Micallef (b.1975)

I BREAK EVERYTHING

Screenprint in colours, 2010, signed and numbered from the edition of 150 in pencil, on wove paper, printed at Corriander Studio, published by CCA Galleries London, with full margins, sheet 750 x 583mm (29 1/2 x 23in) (unframed)

£300 - 500 ARR



386

Antony Micallef (b.1975)

BLACK SIREN

Screenprint in colours, 2010, signed and numbered from the edition of 116 in pencil, on wove paper, published by Shop at Lazarides, London, with margins, sheet 770 x 765mm (30 1/4 x 30in) (unframed)

£300 - 500 ARR



388

Harland Miller (b.1964)

IN SHADOWS I BOOGIE (BLUE)

The complete box set, comprising the etching with letterpress relief printing in colours and monograph, 2019, the print signed recto and numbered from the edition of 100 verso in pencil, the monograph signed and numbered from the edition of 100 in black ink, all housed within the original blue presentation box, together with a second signed copy of the monograph (pink), overall 345 x 253 x 45mm (13½ x 9¾ x 1¾in) (folio) (2)

£3,000 - 5,000 ARR

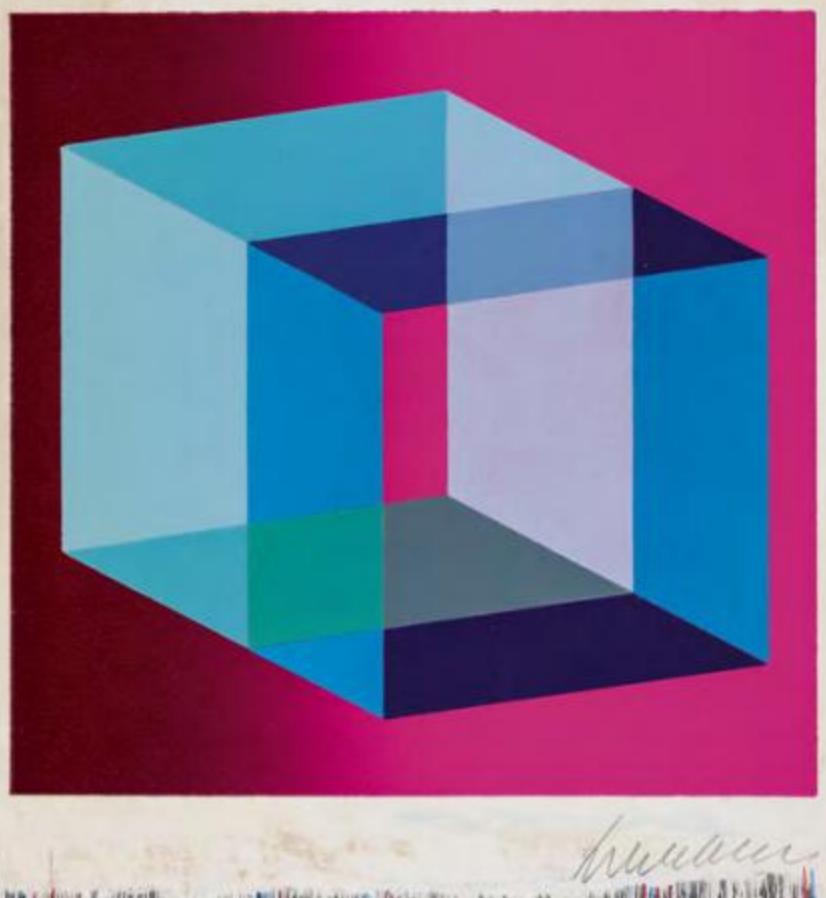
IN SHADOWS I BOOGIE

Harland Miller



IN SHADOWS I BOOGIE

Harland Miller



389

Harland Miller (b.1964)

IN SHADOWS I BOOGIE (PINK)

The complete box set, comprising the etching with letterpress relief printing in colours and monograph, 2019, the print signed recto and numbered from the edition of 100 verso in pencil, the monograph signed and numbered from the edition of 100 in black ink, all housed within the original blue presentation box, together with a second signed copy of the monograph (pink), overall 345 x 253 x 45mm (13½ x 9¾ x 1¾in) (folio) (2)

£3,000 - 5,000 ARR



390

Harland Miller (b.1964)

I CAN, CAN I

Watercolour and graphite on paper, 2010, signed in pencil, sheet 265 x 310mm (10 9/16 x 12in) (framed)

This preparatory study of the iconic 'I can, can I' by Miller illustrates the artist's process from start to end result, which makes it so unique. Far from the final product of this sketch (which is an oil on canvas) the present artwork is a much more delicate demonstration of Miller's unquestionable talents. With subtle pink hues and passionate pencil lines, this drawing is almost closer to an artist's sketch.

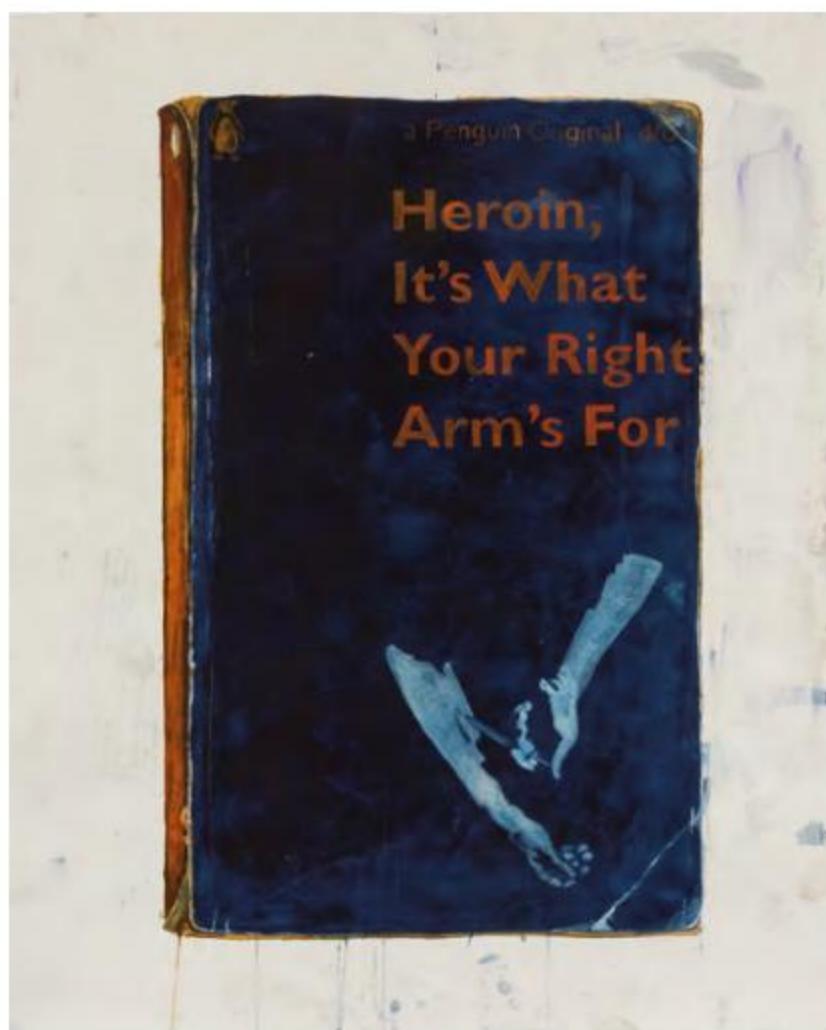
In his work, Harland draws from both his American and British heritage with his quick-witted humour and regular references to 'Penguin' books. He finds the perfect balance to create art works that are both suitable for collectors and families, frequenting the walls of galleries.

The present owner had the pleasure of meeting and conversing with Harland Miller at the White Cube Gallery, London, regarding the inspiration for this piece. During their exchange both the current owner and Miller spoke about the concept of an "arrow in flight". This illustrates Miller's personal process of production. The present artwork could be described as the arrow leaving the bow—as in the act of sketching the drawing on paper—then going onto "hit the target" once the artist began to paint the canvas.

Provenance:

Acquired from White Cube Gallery, London, by the present owner.

£7,000 - 10,000 ARR



391

Harland Miller (b.1964)

HEROIN, It's What Your Right Arm's For

Screenprint in colours, 2012, signed, dated, inscribed 'A.P.' and numbered from the edition of 10 in pencil, an artist's proof aside from the edition of 50, on wove paper, published by Turps Banana, with their blindstamp, the full sheet, 575 x 420mm (22½ x 16½in) (unframed)

£2,000 - 3,000

ARR



393

Oli Epp (b.1994)

CARPE DIEM

Screenprint in colours, 2018, signed and inscribed 'S/P' in pencil, a studio proof aside from the edition of 30, on Somerset Satin White paper, printed and published by Jealous Gallery, London, with full margins, sheet 760 x 615mm (30 x 24½in) (unframed)

£600 - 800

ARR



392

Oli Epp (b.1994)

PRIDE

Screenprint in colours, 2019, signed, and numbered from the edition of 100 in pencil, on wove paper, published by Richard Heller Gallery, Santa Monica, the full sheet, 610 x 610mm (24 x 24in) (unframed)

£600 - 800

ARR



394

Oli Epp (b.1994)

YOU SPIN ME RIGHT ROUND

Screenprint in colours, 2019, signed and numbered from the edition of 100 in pencil, on Somerset Satin White wove paper, published by Carl Kosty-L, London, with full margins, sheet 700 x 600mm (27½ x 23½in) (unframed)

£800 - 1,200

ARR

395

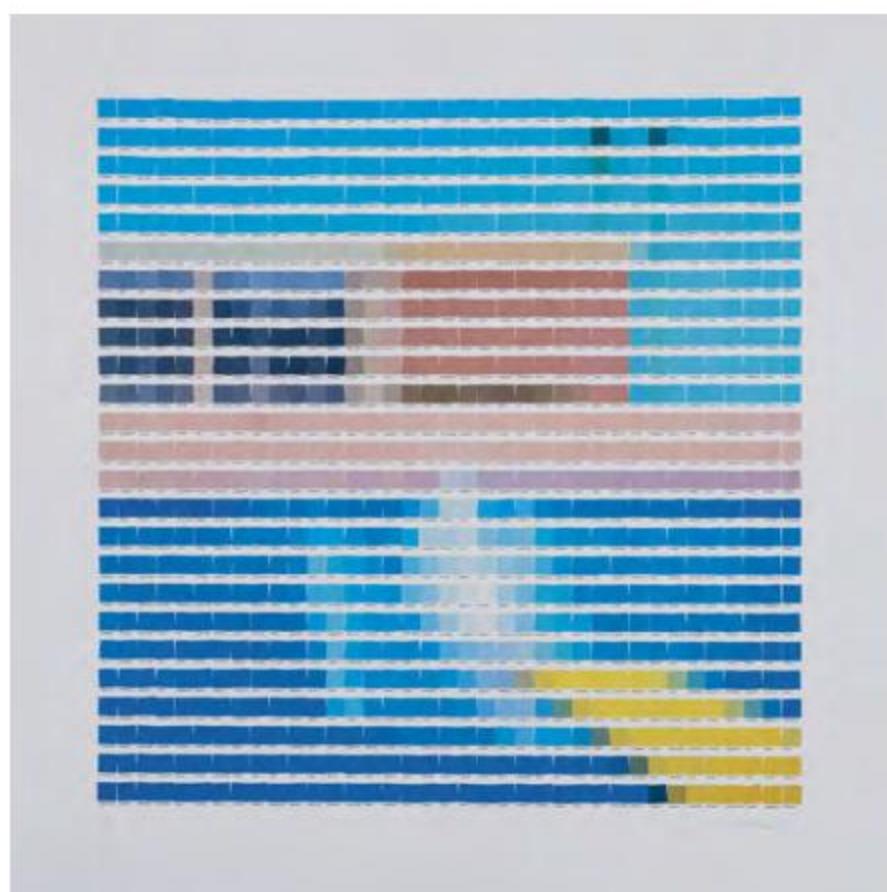
Nick Smith (b.1980)

BIGGER SPLASH

Screenprint in colours, 2015, signed and inscribed 'AP' in pencil, an artist's proof aside from the edition of 100 in pencil, on 330gsm Somerset Satin paper, sheet 945 x 935mm (37¼ x 36¾in) (unframed)

£1,800 - 2,200

ARR



396

Rich Simmons (b.1989)

QUEEN TAGGING

Mixed Media on wood, circa 2011, signed in black paint verso, 1800 x 1000mm (71 x 39½in)

Provenance:

Opera Gallery, London.

£8,000 - 12,000

ARR



397

397

Jamie Reid (b.1947)

GOD SAVE THE QUEEN- NEVER TRUST A PUNK

Giclee print in colours, 2007, signed, titled and numbered from the edition of 100 in pencil, on wove paper, sheet 610 x 780mm (24 x 30½in) (unframed)

£400 - 600 ARR

398

Jamie Reid (b.1947)

Fuck FOREVER

Screenprint in colours, 1997, signed, dated and numbered from the edition of 350 in pencil, published by Artificial Gallery, New York, with their blindstamp, on wove paper, the full sheet printed to the edges, sheet 1013 x 740mm (39½ x 29½in) (unframed)

£500 - 700 ARR



398

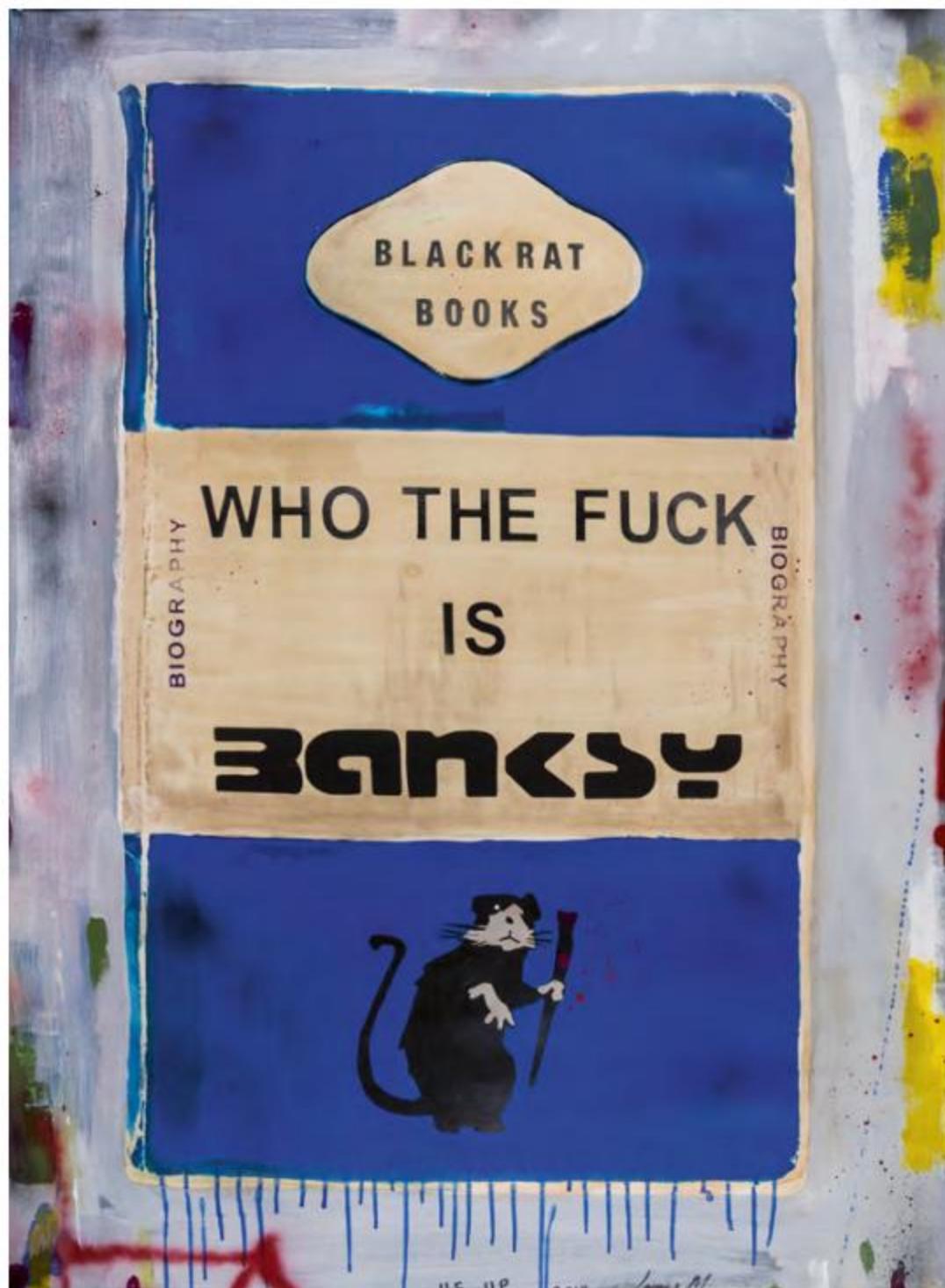
399

Xenz (b.1974)

GOING ROUND IN CIRCLES

Screenprint with hand-applied indigo glitter in colours, 2012, signed and numbered from the edition of 40 in pencil, on BFK Rives 300gsm paper, published by Lazaradies Gallery, London, with full margins, sheet 700 x 700mm (27½ x 27½in) (unframed)

£300 - 500 ARR



400

James McQueen (b.1977)

WHO THE FUCK IS BANKSY (BLUE)

Mixed media on paper, 2018, signed, dated and inscribed in black ink, on wove paper, the full sheet printed to the edges, 1340 x 1040mm (52¾ x 41in) (unframed)

Accompanied with a certificate of authenticity issued by the artist.

£1,500 - 2,000 ARR



401

Banksy (b.1974)

WESTON SUPER MARE

Screenprint in colours, 2003, numbered from the total edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 998 x 350mm (39 1/4 x 13 3/4in) (framed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£10,000 - 15,000 ARR



402

Banksy (b.1974)

BOMB MIDDLE ENGLAND

Screenprint in colours, 2002, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 347 x 985mm (13 5/8 x 38 3/4in) (framed)

This work is authenticated by Pest Control Office and a certificate will be issued by them to the buyer.

£10,000 - 15,000 ARR

403

Banksy (b.1974)

MONKEY QUEEN

Screenprint in colours, 2004, numbered from the edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 493 x 342mm (19 $\frac{3}{8}$ x 13 $\frac{1}{2}$ in) (framed)

This work is authenticated by Pest Control Office and a certificate will be issued by them to the buyer.

£10,000 - 15,000

ARR



403

404

Banksy (b.1974)

NAPALM

Screenprint in colours, 2004, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 500 x 700mm (19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£8,000 - 12,000

ARR



404

405

Banksy (b.1974)

BECAUSE I'M WORTHLESS

Screenprint in colours, 2004, numbered from the edition of 175 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 500 x 350mm (19½ x 13¾in) (framed)

This work is authenticated by Pest Control Office and a certificate will be issued by them to the buyer.

£12,000 - 18,000 ARR



406

Banksy (b.1974)

LOVE RAT

Screenprint in colours, 2004, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 493 x 345mm (19½ x 13½in) (framed)

This work is authenticated by Pest Control Office and a certificate will be issued by them to the buyer.

£15,000 - 20,000 ARR



407

Banksy (b.1965)

FESTIVAL (LA EDITION)

Screenprint in colours, 2006, numbered from the edition of 500 in pencil, on Arches 88 paper, printed and published by Pictures on Walls, London, the full sheet, 560 x 760mm (27 1/8 x 19 1/2in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£10,000 - 15,000 ARR



408

Banksy (b.1974)

LOVE IS IN THE AIR (FLOWER THROWER)

Screenprint in colours, 2003, numbered from the edition of 500 in pencil, on wove paper, with full margins, sheet 500 x 700mm (19¾ x 27½in) (framed)

This work is authenticated by Pest Control Office and a certificate will be issued by them to the buyer.

£15,000 - 20,000 ARR



409

Banksy (b.1974)

NAPALM

Screenprint in colours, 2004, signed and numbered from the edition of 150 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 500 x 700mm (19½ x 27½in) (framed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£15,000 - 20,000 ARR



410

Banksy (b.1974)

Toxic Mary

Screenprint in colours, 2004, signed, dated and numbered from the edition of 150 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, 680 x 470mm (26¾ x 18½in) (framed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£20,000 - 30,000 ARR



411

Banksy (b.1974)

RUDE COPPER

Screenprint, 2002, numbered from the edition of 250 in pencil, printed and published by Pictures on Walls, sheet 569 x 420mm (22½ x 16½in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£24,000 - 28,000 ARR



412

Banksy (b.1974)

HAVE A NICE DAY

Screenprint in colours, 2003, signed and numbered from the edition of 150 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 351 x 987mm (13¾ x 38¾in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£25,000 - 35,000 ARR



413

Banksy (b.1974)

FLYING COPPER

Screenprint in colours, 2003, Signed and dated in black ink, numbered from the edition of 150 in pencil, printed and published by Pictures on Walls, London, with full margins, 997 x 700mm (39½ x 27½) (framed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£40,000 - 60,000 ARR



414

Banksy (b.1974)

TROLLEYS (COLOUR)

Screenprint in colours, 2007, signed and numbered from the edition of 750 in pencil, on Arches 88 wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 560 x 760mm (22 x 29½in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£25,000 - 35,000 ARR



415

Banksy (b.1974)

BOMB LOVE (BOMB HUGGER)

Screenprint in colours, 2003, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet printed to the edges, 695 x 495mm (27½ x 19¾in) (framed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£12,000 - 18,000

ARR



416

Banksy (b.1974)

HMV

Screenprint in black, 2004, stamped in red ink with the artist's tag and numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 350 x 500mm (13¾ x 19½in) (framed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£10,000 - 15,000 ARR

INDEX

Adami, Valerio	76	Francis, Mark	295	Oldenburg, Claes	96
Aitchison CBE RA, Craigie	218	Fulton, Hamish	225	Ono, Yoko	169
Andrews, Sybil	253	Gear, William	222	Opie, Julian	273-276
Ardizzone, Edward	219	Ghost	210	Paik, Nam June	180
Auerbach, Frank	283	Goldin, Nan	150	Parker, Cornelia	340-341
Ayres, Gillian	282	Gormley, Antony	296-298	Party, Nicolas	162
Bacon, Francis	284	Goya, Francisco	23-24	Pasmore, Victor	241-245
Bailey, David	285	Grooms, Red	177	Pettibon, Raymond	160
Baker, Charming	359-361	Hamilton, Richard	266-267	Phalle, Niki de Saint	167
Baldessari, John	190	Hamilton Finlay, Ian	227	Picasso, Pablo	49-63
Baldwin, Dan	362	Haring, Keith	101-114	Piper, John	248
Bambi	355-357	Hirst, Damien	301-329	Procktor, Patrick	246-247
Banksy	401-416	Hockney, David	268-272	Quinn, Marc	343-344
Barry, James	21	Hodgkin, Howard	332	Ray, Man	74
Barry, James	22	Hollar, Wenceslaus	20	Reid, Jamie	397-398
Bawden, Edward	220	House, Gordon	228-229	Richter, Gerhard	184
Beejoir	358	Hughes, Patrick	226	Rijn, Rembrandt van	4-19
Bellmer, Hans	71	Hume, Gary	299-300	Riley, Bridget	277-278
Bernhardt, Katherine	189	Invader	198-199	Rivers, Larry	99
Beuys, Joseph	185	Jacklin, Bill	232-235	Rosenquist, James	97
Bill, Max	75	Johns, Jasper	89	Roth, Dieter	143-149
Blake, Peter	254-263	Jones, Allen	281	Rouault, Georges	66
Bontecou, Lee	164	Joyce, James	379	Ruscha, Ed	94-95
Borf	197	Julien, Isaac	193	Sahib, Prem	155
Bourgeois, Louise	175	Kapoor, Anish	333-343	Sandback, Fred	88
Buytewech, Willem Pietersz	2	Katz, Alex	92-93	Scheibitz, Thomas	173
Caulfield, Patrick	264	Kaws	200-206	Scott, William	249
Cauty, James 'Jimmy'	363	Kelly, Ellsworth	84-85	Segal, George	176
Chagall, Marc	25-33	Kitaj, R.B.	230-231	Self, Colin	265
Chamberlain, John	165	Knight, Laura	236-237	Sherman, Cindy	161
Chapman, Jake and Dinos	330-331	Kruger, Barbara	172	Shrigley, David	345-351
Christo	191	Kusama, Yayoi	192	Simmons, Rich	396
Cliffe, Henry	221	Lichtenstein, Roy	135-138	Smith, Kiki	188
Connor Brothers, The	364-378	Long, Richard	335-336	Smith, Nick	395
Cooper, Michael	194	Longo, Robert	174	Stankiewicz, Richard	166
Cope2	207-209	Lorrain, Claude	3	Stella, Frank	83
Copyright	212	Lowry, Laurence Stephen	239	Stezaker, John	342
Creed, Martin	286	Manessier, Alfred	240	Swoon	214-217
Crime79	211	Marden, Brice	86-87	Tauba Auerbach, André Cadere	170
Cudworth, Nick	223-224	Martin, Agnes	157	Tilson, Joe	279-280
D*Face	213	Masson, Andre	69	Toulouse-Lautrec, Henri de	68
Dali, Salvador	38-48	Matisse, Henri	64-65	Trevelyan, Julian	250
d'Arcangelo, Allan	141-142	McAttee, Andrew	339	Turk, Gavin	352-353
Di Suvero, Mark	98	McQueen, James	400	Twombly, Cy	171
Dine, Jim	90-91	Merz, Gerhard	187	Uecker, Günther	168
Doig, Peter	287-288	Micallef, Anthony	385-387	Umbo	186
Duchamp, Marcel	73	Milhazes, Beatriz	151	Various, Artists	78-79, 354
Dufy, Raoul	67	Miller, Harland	388-391	Vasarely, Victor	80
Dürer, Albrecht	1	Miro, Joan	34-37	Warhol, Andy	115-134
Eine, Ben	380-384	Monet, Akim	156	Weiner, Lawrence	182
Emin, Tracey	289-294	Moore, Henry	238	Weiwei, Ai	152-153
Ensor, James	70	Morris, Robert	178	Wesselmann, Tom	100
Epp, Oli	392-394	Motherwell, Robert	81-82	West, Franz	154
Faile	195-196	Mueller, Otto	72	Wood, Jonas	158-159
Flight, Claude	252	Murakami, Takashi	179	Wou-ki, Zao	181
Fookes, Ursula	251	Music, Zoran Antonio	77	Xenz	399
Fouts, Nancy	163	Nara, Yoshitomo	183		
Francis, Sam	139-140	Ofili, Chris	337-338		

London Original Print Fair

London's
longest
running
art fair

Friday 1 May to Sunday 3 May 2020
Royal Academy of Arts
Piccadilly · London W1J 0BD

Friday 1 May 10am–10pm
Saturday 2 May 10am–6pm
Sunday 3 May 10am–6pm

londonoriginalprintfair.com
Twitter  @Londonprintfair



Eduardo Paolozzi (1924-2005)
Signs of Death and Decay in the Sky (Miles 53)
Photolithograph, screenprint and lamination
printed in colours, 1969-1970, signed, dated
and numbered from the edition of 80 in
pencil, 830 x 550mm.
Est. £200-300

Paolozzi Prints from a Private Collection

Online Auction: Tuesday 31st March, 1pm

Catalogue and online bidding at: forumauctions.co.uk

Contact: editionss@forumauctions.co.uk | +44 (0) 20 7871 2640



Auction Financing for bidders

An exclusive arrangement with Unbolted

Purchase Lots at auction with financing by Unbolted

- Available for pre-sale commission bids
- Borrow up to 85% of hammer price
- Loan is pre-approved before auction
- No credit checks. No affordability tests
- No recourse to you or your business
- First 3 months interest free
- Free storage and insurance until loan amount is repaid

How to register with Unbolted

Visit: www.unbolted.com/uk/forumauctions

Email: forum-loan@unbolted.com

Phone: +44 (0)20 3567 1300

The Key Loan Conditions

The amount of credit available on any one Lot is 85% of the hammer price subject to a maximum of 85% of the pre-sale high estimate. The maximum loan term is 6 months unless otherwise agreed.

In order to draw down the loan you must first settle the unfinanced 15% of hammer price and any additional purchase charges as invoiced by Forum Auctions.

There is no limit on the number of individual Lots that you are able to receive credit on, provided that you have not defaulted on a previous Unbolted loan.

Purchased Lots will be held as security during the term of the loan, initially by Forum Auctions, under instruction by Unbolted.

Once you repay the loan the Lot will be released to you. You may repay the loan at any time without any penalty or interest charges within 3 months, after which you will be charged interest by Unbolted at an annual rate of 18%.

If you do not repay the loan within 6 months you may lose your right to do so and Unbolted may sell the Lot to repay the loan, interest thereon and any other applicable costs.

Representative Example: Hammer price of £10,000; total invoice including buyer's premium and VAT is £13,000. Credit received by the borrower £8,500. Loan term of 6 months. No interest payable if repaid within 3 months. Annual interest rate after 3 months is 18%. Total interest charged for 6 months is £202.50. Amount payable after 6 months is £8,702.50. **Representative APR: 9.2%**

TERMS OF SALE

Both the sale of goods at our auctions and your relationship with us are governed by the Terms of Consignment (primarily applicable to sellers) the Terms of Sale (primarily applicable to bidders and buyers) and any notices displayed in the saleroom or announced by us at the auction (collectively, the "Conditions of Business"). The Terms of Consignment and Terms of Sale are available on request and can be viewed on the website.

You must read these Terms of Sale carefully. Please note that if you register to bid and/or bid at auction this signifies that you agree to and will comply with these Terms of Sale. If registering to buy over a live online Bidding Platform, including our own BidFORUM platform, you will be asked prior to every auction to confirm your agreement to these terms before you are able to place a bid. When placing a bid you are making an irrevocable, binding and enforceable commitment to purchase the Lot irrespective of the method of bidding.

Definitions and interpretation

To make these Terms of Sale easier to read, we have given the following words a specific meaning:

"Auctioneer" means Forum Auctions Ltd, a company registered in England and Wales with registration number 10048705 and whose registered office is located at 220 Queenstown Road, London SW8 4LP or its authorised auctioneer, as appropriate;

"Bidder" means a person participating in bidding at the auction;

"Bidding Platform" means any online bidding platform over which an auction is broadcast allowing bidders to place bids. Bidding Platforms may be operated by the Auctioneer, or by a third party service provider on the Auctioneer's behalf;

"Buyer" means the person who makes the highest bid for a Lot accepted by the Auctioneer;

"Consumer" means an individual acting for purposes that are wholly or mainly outside that individual's trade, business, craft or profession;

"Consumer Contracts Regulations" means the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013;

"Deliberate Forgery" means:

- (a) an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- (b) which is described in the catalogue as being the work of a particular creator without qualification; and
- (c) which at the date of the auction had a value materially less than it would have had if it had been as described;

"Hammer Price" means the level of the highest bid accepted by the Auctioneer for a Lot and signaled by the fall of the hammer;

"Lot(s)" means the goods that we offer for sale at our auctions;

"Premium" means the fee that we will charge you on your purchase of a Lot to be calculated as set out in Clause 3 of these Terms of Sale;

"Reserve" means the minimum hammer price at which a Lot may be sold save that the auctioneer may use his discretion to accept a lower Hammer Price than the Reserve;

"Sale Proceeds" means the net amount due to the Seller;

"Seller" means the persons who consign Lots for sale at our auctions;

"Terms of Consignment" means the terms on which we are offering the Lots for sale in our auctions as agent on behalf of Sellers;

"Terms of Sale" means the terms of sale that a bidder enters into when registering to bid, as amended or updated from time to time;

"Total Amount Due" means the sum of the Hammer Price for a Lot, the Premium, any applicable artist's resale right royalty, any VAT or import duties due and any additional charges payable by a defaulting buyer under these Terms of Sale;

"Trader" means a Seller who is acting for purposes relating to that Seller's trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf;

"VAT" means Value Added Tax or any equivalent sales tax; and

"Website" means our website available at www.forumauctions.co.uk. In these Terms of Sale, the words 'you', 'yours', etc. refer to you as the Buyer. The words "we", "us", etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

1. Information that we are required to give to Consumers

- 1.1 A description of the main characteristics of each Lot as contained in the auction catalogue.
- 1.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.
- 1.3 The price of the Goods and arrangements for payment as described in Clauses 3, 4, 6 and 8.
- 1.4 The arrangements for collection of the Goods as set out in Clauses 7 and 8.
- 1.5 Your right to return a Lot and receive a refund if the Lot is a Deliberate Forgery as set out in Clause 12.
- 1.6 If you have any complaints, please send them to us directly at the address set out on our Website.

2. Bidding procedures and the Buyer

- 2.1 You must register your details with us before bidding and provide us with any requested proof of identity and billing information, in a form acceptable to us.
- 2.2 We strongly recommend that you either attend the auction in person or inspect the Lots prior to bidding at the auction. You are responsible for your decision to bid for a particular Lot. If you bid on a Lot, including by telephone and online bidding, or by placing a commission bid, we assume that you have carefully inspected the Lot and satisfied yourself regarding its condition. Goods purchased at auction are generally not returnable under the Consumer Contracts Regulations.
- 2.3 If you instruct us in writing, we may execute commission bids on your behalf. Commission bids will be accepted with reference only to our standard bidding increments and any off-increment bids will be reduced to the next increment immediately below. Neither we nor our employees or agents will be responsible for any failure to execute your commission bid. Where two or more commission bids at the same level are recorded we have the right, at our sole discretion, to prefer one over others.
- 2.4 The Bidder placing the highest bid accepted by the Auctioneer for a Lot will be the Buyer at the Hammer Price. Any dispute about a bid will be settled at our sole discretion. We may reoffer the Lot during the auction or may settle any dispute in another way. We will act reasonably when deciding how to settle the dispute.
- 2.5 Bidders will be deemed to act as principals, even if the Bidder is acting as an agent for a third party.
- 2.6 We may bid on Lots on behalf of the Seller up to one bidding increment (as set at our sole discretion) below the Reserve.
- 2.7 We may at our sole discretion refuse to accept any bid.
- 2.8 We do not accept responsibility for missed bids.
- 2.9 Bidding increments will be set at our sole discretion.
- 2.10 In bidding you are making an irrevocable, binding and enforceable commitment to buy a Lot. We do not accept returned Lots for reasons of dissatisfaction with condition or buyer's remorse.

3. The purchase price

As Buyer, you will pay:

- a. the Hammer Price;
- b. a premium of 25% of the Hammer Price up to a Hammer Price of £150,000 plus 20% of the Hammer Price from £150,001 to £1,000,000 plus 12% of the Hammer Price exceeding £1,000,000;
- c. any VAT, Import VAT or other duties, fees or taxes applicable to the Lot; and
- d. any artist's resale right royalty payable on the sale of the Lot.

4. VAT and other duties

- 4.1 You shall be liable for the payment of any VAT and other fees, taxes or duties applicable on the Hammer Price and premium due for a Lot. Please see the symbols used in the auction catalogue for that Lot and the "Information for Buyers" in our auction catalogue for further information.
- 4.2 We will charge VAT and other duties, fees and taxes at the current rate at the date of the auction.

5. The contract between you and the Seller

- 5.1 The contract for the purchase of the Lot between you and the Seller will be formed when the hammer falls accepting the highest bid for the Lot at the auction.
- 5.2 You may directly enforce any terms in the Terms of Consignment against a Seller to the extent that you suffer damages and/or loss as a result of the Seller's breach of the Terms of Consignment.
- 5.3 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may at our discretion provide the Seller with information or assistance in relation to that claim.
- 5.4 We normally act as an agent only and will not have any responsibility for default by you or the Seller (unless we are the Seller of the Lot).

6. Payment

- 6.1 Following your successful bid on a Lot you will:

- 6.1.1 immediately give to us, if not already provided to our satisfaction, proof of identity in a form acceptable to us (and any other information that we require in order to comply with our anti-money laundering obligations); and
 - 6.1.2 pay to us within 3 working days the Total Amount Due in any way that we agree to accept payment or in cash (for which there is an aggregate upper limit of 10,000 euros for all purchases made in any auction).
- 6.2 If you owe us any money, we may use any payment made by you to repay prior debts before applying such monies towards your purchase of the Lot(s).

7. Title and collection of purchases

- 7.1 Once you have paid us in full the Total Amount Due for any Lot, ownership of that Lot will transfer to you. You may not claim or collect a Lot until you have paid for it.
- 7.2 You will (at your own expense) collect any Lots that you have purchased and paid for not later than 10 business days following the day of the auction; or
- 7.3 If you do not collect the Lot within this time period, you will be responsible for removal, storage and insurance charges in relation to that Lot which will be no less than £1.50 per Lot per day.
- 7.4 Risk of loss or damage to the Lot will pass to you at the fall of the Hammer or when you have otherwise purchased the Lot.
- 7.5 If you do not collect the Lot that you have paid for within forty-five days after the auction, we may sell the Lot. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

8. Remedies for non-payment or failure to collect purchases

- 8.1 Please do not bid on a Lot if you do not intend to buy it. If your bid is successful, these Terms of Sale will apply to you. This means that you will have to carry out your obligations set out in these Terms of Sale. If you do not comply with these Terms of Sale, we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:
 - 8.1.1 take action against you for damages for breach of contract;
 - 8.1.2 reverse the sale of the Lot to you and/or any other Lots sold by us to you;
 - 8.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any deficit between the Total Amount Due for the Lot and the hammer price we sell it for as well as the charges outlined in Clause 7 and 8.1.5). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;
 - 8.1.4 remove, store and insure the Lot at your expense;
 - 8.1.5 if you do not pay us within 10 business days of your successful bid, we may charge interest at a rate of 1.5% per month on the Total Amount Due;
 - 8.1.6 keep that Lot or any other Lot sold to you until you pay the Total Amount Due;

- 8.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or
 - 8.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.

- 8.2 We will act reasonably when exercising our rights under Clause 8.1. We will contact you before exercising these rights and try to work with you to correct any non-compliance by you with these Terms of Sale.

9. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence.

10. Warranties

- 10.1 The Seller warrants to us and to you that:

- 10.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the lot at auction;
 - 10.1.2 the Seller is able to transfer good and marketable title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims;
 - 10.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct. For the avoidance of doubt, you are solely responsible for satisfying yourself as to the condition of the Lot in all respects; and
 - 10.1.4 unless otherwise described the Lot is capable of free circulation in the European Union save that certain types of Lots may be deemed to be of cultural or heritage importance and may require an export permit prior to their removal from the UK.

- 10.2 If, after you have placed a successful bid and paid for a Lot, any of the warranties above are found not to be true, please notify us in writing. In order to receive a refund you must return the Lot to us in the same condition as when it was released to you. Neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Total Amount Due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.

- 10.3 Please note that many of the Lots that you may bid on at our auction are second-hand.

- 10.4 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded.

11. Descriptions and condition

- 11.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (although we do not warrant that we have carried out a detailed inspection of each Lot).

- 11.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot.

- 11.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held, subject always to the limitations in 10.1, and accept liability for opinions given negligently or fraudulently.

11.4 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.

11.5 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots which the inspection of a Lot by the Buyer ought to have revealed.

12. Deliberate Forgeries

12.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects prepared by an accredited expert.

12.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:

- 12.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or
- 12.2.2 you personally are not able to transfer good and marketable title in the Lot to us

you will have no right to a refund under this Clause 12.2

12.3 If you have sold the Lot to another person, we will only be liable to refund the Total Amount Due for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot or any other costs you have incurred in relation to the Lot.

12.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

13. Limitation of our liability to you

13.1 We will not be liable for any loss of opportunity or disappointment suffered as a result of participating in our auction.

13.2 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.

13.3 Subject to Clause 13.5, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the Total Amount Due as paid by you to us for any Lot.

13.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:

- 13.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);
- 13.4.2 fraudulent misrepresentation; or
- 13.4.3 any liability which cannot be excluded by law.

13.5 Under all such circumstances howsoever arising the Lot will always have to have been returned to us in the same condition as previously sold before any refund payment is issued.

14. Notices

14.1 All notices between you and us regarding these Terms of Sale must be in writing and signed by or on behalf of the party giving it.

14.2 Any notice referred in these Terms of Sale may be given:

- 14.2.1 by delivering it by hand;
- 14.2.2 by first class pre-paid post or Recorded Delivery; or
- 14.2.3 by email, provided that a copy is also sent by pre-paid post or Recorded Delivery.

14.3 Notices must be sent as follows:

14.3.1 by hand or registered post:

- b. to us, at our address set out in these Terms of Sale or at our registered office address appearing on our Website; and
- a. to you, at the last postal address that you have given to us as your contact address in writing; or

14.3.2 by email:

- a. to us, at the following email addresses:
info@forumauctions.co.uk and
office@forumauctions.co.uk
- b. to you, by sending the notice to any email address that you have given to us as your contact email address.

14.4 Notices will be deemed to have been received:

- 14.4.1 if delivered by hand, on the day of delivery;
- 14.4.2 if sent by first class pre-paid post or Recorded Delivery, two business days after posting, exclusive of the day of posting;
- 14.4.3 if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt (provided that a copy has also been sent by pre-paid post or Recorded Delivery).

14.5 Any notice or communication given under these Terms of Sale will not be validly given if sent by fax, email (unless also delivered Recorded Delivery), any form of messaging via social media or text message.

15. Data Protection

We will hold and process any personal data in relation to you in accordance with the principles underlying the Data Protection Act. Our registration number with the Information Commissioner is ZA178875.

16. General

16.1 We may at our sole discretion, though acting reasonably, refuse admission to our premises or attendance at our auctions by any person.

16.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.

16.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.

16.4 Each of the clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.

16.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale for every sale in which you intend to bid carefully, as they may be different from the last time you read them.

16.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies are: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.

16.7 These Terms of Sale and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

Forum Auctions

LOCATIONS

LONDON

Forum Auctions
220 Queenstown Road
London
SW8 4LP

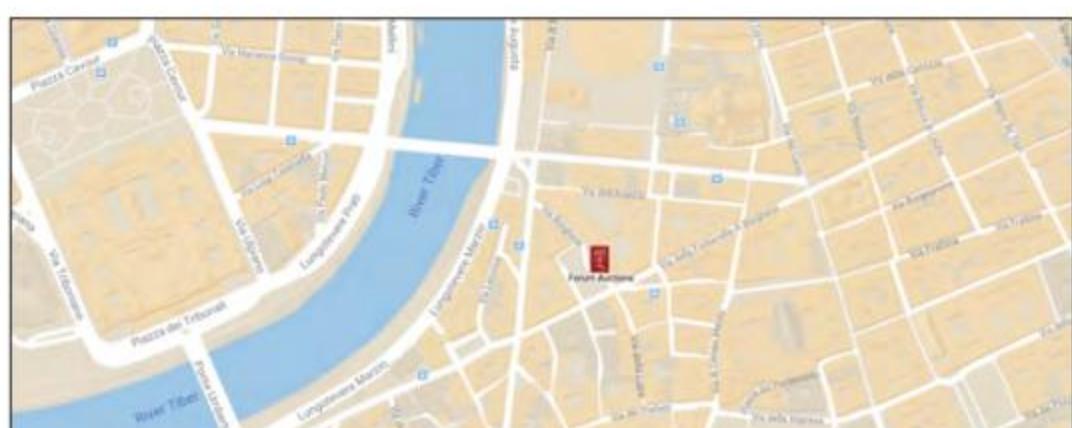
Tel: +44 (0) 20 7717 5092
Email: info@forumauctions.co.uk



ROME

Forum Auctions
Palazzo Borghese
Largo della fontanella di Borghese 19
00186 Roma

Tel: +39 06 45 55 59 70
Email: rome@forumauctions.co.uk



MILAN

Forum Auctions
Via Borgonuovo, 12
Milano

Tel: +39 02 89 0 66 43
Email: milan@forumauctions.co.uk



NEW YORK

Forum Auctions
PRPH Books
26 E 64th Street
New York
NY 10065

Tel: +1 646 370 4657
Email: newyork@forumauctions.co.uk

www.forumauctions.co.uk





ABSENTEE/PHONE BID FORM

AUCTION NO.: 52

TITLE: EDITIONS AND WORKS ON PAPER

DATE: 24TH MARCH 2020

Please note you can submit bids securely through our website at forumauctions.co.uk

Mr/Mrs/Ms (please circle) PRIVATE BUYER DEALER

Forename _____ Surname _____

Company _____ VAT No. _____

Address _____

County/State

Post Code/Zip Country

Tel: (800) 333-2227 or (800) 333-2228 Mobile/Cell: (800) 333-2227

[Fax](#) [Email](#)

Notice to new bidders: Please attach a copy of identification - Passport/Driving Licence and proof of address in the form of a utility bill or bank statement issued within the last six months. Failure to comply may result in your bids not being processed.

IDENTITY DOCUMENT (PLEASE ATTACH COPY): PASSPORT DRIVER'S LICENSE OTHER (specify) _____

For companies: please attach a copy of legal representative

I authorise Forum Auctions to bid on my behalf up to the maximum price indicated plus the buyer's premium plus VAT.

Successful bids will be subject to Buyer's Premium (25% on the first £150,000 of hammer and 20% thereafter) and all other charges indicated in the catalogue description and saleroom notices including VAT as applicable.

NB: we reserve the right to reduce off-increment bids down to the next lowest standard bidding increment or otherwise at our sole discretion.

To allow time for the processing of bids, they should be received at least 24 hours prior to the sale. If you have not received confirmation by email within one working day please contact info@forumauctions.co.uk. I understand that by submitting these bids I have entered into a binding contract to purchase the individual lots if my bids are successful. I will comply with the Terms of Sale listed in printed catalogues and Forum Auctions' website.

SIGNATURE

DATE

Shipping and export: In the event that an item requires an export license we would be pleased to assist you with the application. We can help you arrange packing and shipping of your purchased lots or you can use your own carrier. For more information, please contact shipping@forumauctions.co.uk.

220 Queenstown Road, London SW8 4LP
Tel +44 (0) 20 7871 2640 info@forumauctions.co.uk

www.forumauctions.co.uk





